

THE
PLAYHOUSE POCKET-COMPANION,

OR

641. f. 18.
8

THEATRICAL VADE-MECUM:

CONTAINING,

I. A CATALOGUE of all the DRAMATIC AUTHORS
who have written for the ENGLISH STAGE, with a
LIST of their WORKS, shewing the DATES of REPRESENTATION or PUBLICATION.

II. A CATALOGUE of ANONYMOUS PIECES.

III. An INDEX of PLAYS and AUTHORS.

In a Method entirely new,

Whereby the AUTHOR of any DRAMATIC PERFORMANCE, and the TIME of its APPEARANCE, may be readily discovered on Inspection.

To which is prefixed,

A Critical HISTORY of the ENGLISH STAGE
from its Origin to the present Time;

With an Enquiry into the Causes of the Decline of Dramatic Poetry in ENGLAND.

Forſitan & noſtrum nomen miſcebitur iſtis;
Nec mea Lethæis ſcripta dabuntur aquis,

OVID.

L O N D O N :

Printed and ſold by Meſſrs. RICHARDSON and URQUHART,
under the Royal Exchange, Cornhill; J. WENMAN, No. 144.
Fleet Street; and J. SOUTHERN, in St. James's Street.

MDCC LXXIX.

THE JOURNAL OF THE

ROYAL SOCIETY OF MEDICINE

AND THE LANCET

AND THE BRITISH MEDICAL JOURNAL

AND THE LANCET

AND THE BRITISH MEDICAL JOURNAL

AND THE LANCET

AND THE BRITISH MEDICAL JOURNAL

AND THE LANCET

AND THE BRITISH MEDICAL JOURNAL

AND THE LANCET

AND THE BRITISH MEDICAL JOURNAL

AND THE LANCET

AND THE BRITISH MEDICAL JOURNAL

AND THE LANCET

THE PIT,

OR, WHICH IS THE SAME,

THE AUDIENCE IN GENERAL,

BEING THE

CREATORS AND GUARDIANS

OF THE

ENGLISH STAGE;

TO WHOM OF RIGHT DOES, AND OUGHT TO BELONG

SUPREME AUTHORITY

TO

CHECK AND CONTROUL IT,
AND WHICH THEY MAY STILL EXERT,
AS THEY HAVE HERETOFORE EXERTED,

TO THE

CORRECTION, REGULATION, AND AMENDMENT

OF

AUTHORS, MANAGERS, AND PLAYERS,

THIS WORK

IS THEREFORE MOST RESPECTFULLY
INSCRIBED TO

THE PIT.

Printing by SUBSCRIPTION,

In Two neat Pocket Volumes,
Price Seven Shillings,

The PLAYS and POEMS of

WILLIAM CARTWRIGHT,

Student of Christ Church, Oxford, and Proctor of the
University;

Who flourished in the Reign of Charles the First.

Carefully revised and corrected from the last Edition,
in 1651;

With Notes, Critical and Historical, and an Essay on
his Life and Writings,

By the Author of the Critical

HISTORY of the ENGLISH STAGE,

prefixed to this Work.

HISTORY

OF THE

ENGLISH STAGE.

CHAP. I.

From the origin of dramatic poetry to the reign of Elizabeth.

DRAMATIC poetry is that province of the divine art of verse, which has for its object the invention and composition of a drama, or action to be represented on a stage. Its two proper branches are tragedy and comedy. In them virtue is either rendered amiable and rewarded, or vice punished, and held up to detestation, scorn, and ridicule. As this species of poetry makes its appeal immediately to the senses by the power of representation, and magic of decoration, it has so far obtained the advantage over every other, as to have been universally admired, and popular in all ages of mankind.

Tragedy and comedy have both taken their rise in *Greece*. *Thespis* is said to be Before Christ
the father of tragedy. He carried his per- 536.
formers from place to place in a waggon,
which served for theatre and stage; and we are told the
only decoration used by his company was to smear their
faces with the lees of wine. *Eschylus*, *Sophocles*,
and *Euripides* improved this poem, which was at 400.
first but a simple ode and chorus in honour of
Bacchus, to that excellent model which has since received

but little improvement. The Romans were late in cultivating this species of the drama. *Livius Andronicus*, *Ennius*, and *Pacuvius*, whose works are lost, were the first tragic authors with them.

Before Christ 154. *Seneca*, whose works are come down to us, leaves us nothing to regret in having lost the Roman model. In comedy the Romans have succeeded better. *Terence*, an African by birth, the freed-man of *Terentius Seneca*, patronized by *Scipio Africanus*, and *Laelius*, translated the works of *Menander*, and *Apollodorus*, (two Greek comic writers whose pieces are lost) and in the six comedies which remain of his composition has exhibited a pattern of dramatic art, which has hardly been since excelled. Of *Plautus*, the other Roman comic writer, we have nineteen plays, which though not formed with the ingenuity of *Terence*, abound in strength and variety of incident, and character, and keennels, and vivacity of wit.

The art seems to have risen to this height only to sink the deeper into that gulph, in which, by the barbarism of the ages that followed, the rest of the polite arts were swallowed up; out of which it emerged tinged with the rudeness of the times. *England* was late in receiving the art even in its rudest form; we must therefore for some time follow its progress on the continent.

By an ordinance of this year, *Charlemagne* suppressed the several companies of itinerant players, stiled in that edict, *789. histrions, sargours, danseurs, and bitterleurs*, on account of the immorality of their representations. To suppress was certainly effectually to amend; it was immediately to apply the axe to the root. The people however are not easily made to give up a favourite amusement; accordingly we find it shooting up again under another form, with the sanction of religion and the church.

It was a custom amongst the pilgrims, on their return from the Holy Land or other places, whither their devotion had carried them, to sing verses composed by themselves on the subject of their pilgrimages, in which they celebrated the history of Christ, and the legends of saints and martyrs. These compositions were, as it may well be supposed, rude enough, but the simplicity of the times, the piety of the subject, and the sanctity of the performers

performers character, rendered them delightful to their hearers. This was the origin of a species of religious drama, known afterwards over Europe by the name of *Mysteries*. The church had perceived the fondness the people had conceived for these entertainments, and thought them a fit means for exciting devotion in the minds of the multitude, always affected by shew. Stages therefore were erected, and the pilgrims regularly exhibited on holidays. The monologue was improved into dialogue, and that into a history. The Bible, and particularly the New Testament, afforded a choice of subjects; the incarnation and passion of our Saviour was a stock piece; to this were occasionally added the lives and miracles of the saints. Thus sprung up by degrees a religious drama, which became in request throughout Christendom. We find that in the eleventh century a monk named *Geffroi*, a *Frenchman* by birth, came over here; and being abbot of *St. Albans*, and intrusted with the education of youth, he made his scholars act a kind of religious tragedies, which were of an earlier date than these mysteries. The first piece they acted was called, "The miracles of *St. Catherine*." *Fitz-Stephens*, who wrote in the reign of *Henry II.* Anno Dom. speaks of these dramas as being performed 1154. here in his time. In the year 1315, *Philip Le Bel* of *France* gave an entertainment at *Paris*, which was the most magnificent ever seen there. To it was invited our *Edward II.* who had married *Isabel*, *Philip's* daughter, and he crossed the sea with his queen, and a numerous train of nobility. This entertainment lasted eight days, and plays were acted representing "the happiness of the blessed, and the miserable state of the damned." According to *Stowe*, "the Parish Clerks of *London* were of old time accustomed to assemble at *Clerksavell*, or *Clerkenwell*, yearly, and to play some large history of holy scripture; for example, of late time, to wit, in the year 1390, the 14th of *Richard II.* I read (says he) that the parish clerks of *London*, on the 18th of *July*, played interludes at *Skinner'swell* near unto *Clerkenwell*, which play continued three days together, the king, queen, and nobles being present: also in the year 1409, the 10th of *Henry IV.* they played a play at *Skinner'swell* which lasted eight days, and was of matter from the creation of the world;

“ world; there were to see the same the most part of the
 “ nobles and gentles of *England*.” In the year 1402,
Charles VI. of France, whose daughter *Isabella* was
 married to *Richard II.* by letters patent authorised a
 society called the Brethren of the passion (*Confrairie de*
la passion) to represent “ * any mystery whatever, whe-
 “ ther of the passion and resurrection of our Saviour, or
 “ of any of the saints, at what times and wheresoever
 “ they pleased, before the king or his subjects, and
 “ with musick or without.” Before the suppression of
 the monasteries, the monks at *Coventry*, according to
Dugdale, in his *Antiquities of Warwickshire*, performed
 pageants on Corpus Christi day, representing the history
 of the New Testament, composed in *English* rhyme. They
 were acted on stages placed on wheels very large and
 high, and drawn to different parts for better convenience
 of the spectators.

These religious dramas being frequently interlarded
 with buffoonery, they appeared to succeeding times in
 the light of a profanation of those mysteries they were
 intended to inspire the people with reverence for; an
 arrêt of the parliament of *Paris* therefore, in 1548, forbid
 the representation of the passion, or any of the sacred
 mysteries. It is probable they were discountenanced
 much about the same time in *England*.

It may not be unentertaining to give a description here
 of the form of the stage whereon these mysteries were
 represented. The scenery proper for the mystery in-
 tended to be acted, was fixed to the walls of the
 theatre. On the top was constantly the figure of a vene-
 rable old man with angels round him as seated in the
 clouds, to represent heaven and God the Father; beneath,
 and at the further end of the stage, was the head of a
 large dragon with its mouth continually opening and
 shutting; this was called hell: on the sides were the
 different scenes according to the subject of the day. The
 performers were placed on the stage all at a time, sitting
 down, or rising up from their seats, as they had ended,

* “ Jouer quelque mystere que ce soit de la passion &
 “ resurrection nostre Seigneur, ou autre quelconque, tant de
 “ saints comme de saintes, qu'ils voudront eslire, & mettre
 “ sus toutes & quantes fois qu'il leur plaira, soit devant Nous,
 “ devant nostre commun & ailleurs, tant en recors (*musique*)
 “ qu'autrement.”

or were to begin their parts, so that they were the whole time before the eyes of the audience.

About this time the drama changed both its form and subject, and continued Anno Domini to vary still more and more. To understand rightly how this was brought about, we must step back a few centuries to mark the rise and progress of certain geniuses, who dispelled the clouds of barbarity which obscured the seats of the muses. *Provence*, in the south of *France*, was a favourite spot with the *Romans*; its inhabitants were in their times esteemed an ingenious and sprightly people, the genial warmth of the climate perhaps ripening and exalting their wit. It was about the latter end of the eleventh century that there arose certain Provençal poets, known by the name of † *troubadours* or *trouvères*; they composed comedies, and in various kinds of poetry which have no relation to our present subject. Their poetry at length becoming famous, was much in request all over *Europe*, and the *troubadours* were invited to the principal courts. *Richard, Cœur de Lion*, who died in 1199, brought *Fajdit*, a famous *troubadour*, over with him to *England*, and made him many magnificent presents. This *Fajdit* was player and musician, as well as poet; he stole his wife from a convent; she was of one of the first families in *Provence*, and having a fine voice, he made her sing in his pieces. These *troubadours* had their comedians, and their *menestriers*, or musicians, constantly attending them. They flourished in *Europe* till the end of the fourteenth century.

In the reign of *Henry VIII.* and the succeeding ones of *Mary*, and *Edward VI.* lived *John Heywood*, an author

† From the *French* verb *trouver*, to find out, or invent.

* They perfected the rhyme, placing it at the end, which before was put indifferently at beginning, end, or pause of the verse. The voyages which the Princes of *Europe* made for the recovery of the *Holy Land*, and the victories obtained over the infidels, were celebrated by them. They were the inventors of romance, which they wrote both in prose and verse. They seem to be the kind of performers pointed out by the statute of 4th of *Henry IV.* and therein called *Master-rimers*.

|| From *menestrier* is derived our word *minstrel*, or *minstrel*, to be met with in the old statutes, and signifying a strolling musician.

celebrated for "mirth and quickness of conceit." He, as himself says, made "men merry with many mad plays." *Gammer Gurton's Needle*, written in the reign of Edward VI. is composed of five acts, the scenes are unbroken, and the unities preserved. This was the first English comedy that is at all regular: it was acted at *Christ's College, Cambridge*, and was written by a master of arts, whose name is concealed under the initial S.

CHAP. II.

From the reign of Elizabeth, to the restoration of Charles II.

THE drama had begun to grow into form, and in the reign of *Elizabeth* it received great encouragement. Plays were now acted at gentlemen's halls at *Christmas*, and festival times, by the servants of the family, or strollers who went about and made it a trade. Afterwards persons of distinction began to entertain companies of players, to whom they gave cloaks and badges. *Stowe*, in his *Survey of London*, first printed in 1598, says, of late years in place of the mysteries, have been used comedies, tragedies, interludes, and histories, both true and feigned, for the acting whereof, certain publick places, as the theatre, the curtine, &c. have been erected; and his *Anno Dom.* continuator says, that within sixty years 1569. before the publication of that book, which was in 1629, no less than seventeen publick stages or common playhouses had been

* By statute of 39 *Elix.* (1597) cap. 4. made for suppressing rogues, vagabonds, and sturdy beggars, it is enacted, that "all common players of interludes and minstrels wandering abroad (other than players of interludes belonging to any baron of this realm, or any other honourable personage of greater degree, to be authorised to play under the hand and seal of arms of such baron or personage) shall be adjudged and deemed rogues, vagabonds, &c. and punished as such." This privilege of licensing was, however, taken away by statute in the reign of her successor *James I.*

built.

built in and about *London*. In which number he reckons five † *Inns* to have been in his time turned into play-houses, one cockpit, *Saint Paul's* singing school, one in *Blackfriars*, one in the *Whitefriars*, and one in former time in *Newington Butts*, and adds, before sixty years past I never knew, heard, or read of any such theatres, stages, or playhouses as have been purposely built in man's memory. The *Blackfriars*, and *Globe* on the *Bank-side*, were a winter Anno Dom. and summer house belonging to the 1603. same company, stiled the king's servants; the *Cockpit*, or *Phoenix* in *Drury-lane*, was called the queen's servants, the private house in *Salisbury court*, was called the prince's servants. The *Fortune*, near *Whitcross-street*, and the *Red Bull*, were mostly frequented by citizens, and meaner people. *Edward Allen*, the founder of *Dulwich College* in 1619, was master of the *Fortune*, described a round brick building, and erected by himself. The *Blackfriars*, *Cockpit*, and *Salisbury-court* theatres were alike as to size and form. They were but small, had pits for the gentry, and performed by candle-light. The *Globe*, *Fortune*, and *Red Bull* were large houses, lay partly open to the weather, and the players performed in them always by day-light. Several of the old comedies have in their title pages, "acted by the children of *Paul's*," others by "the children of her majesty's chapel;" these were the choiristers, and singing boys belonging to them. *Field* and *Underwood* were boys belonging to the *Royal Chapel*, and afterwards became actors at *Blackfriars*. In this year, the first of *James I.* a licence was granted under the privy seal to *Shakespeare*, in conjunction with *Fletcher*, (*Beaumont's* partner in dramatic writing) and the players *Burbage*, *Hemings*, and *Condell*, authorising them to act plays, as well at their usual house the *Globe* on the *Bank-side*, as in any other part of the kingdom, during pleasure. This is the first regular patent we find; for though we are told that queen *Elizabeth* established a company of players with salaries, yet this was no more than, as has been already shewn, was done by any Baron of the realm, during her reign.

† Some of these *Inns*, according to *Stowe*, had secret chambers, and recesses, as well as open places and galleries, that gave occasion to many shameful irregularities.

HISTORY OF THE

Hemings and *Condell* are mentioned by *Shakespeare* in his will as his "loving fellows;" after his death they published the first complete edition of his works.

From the reign of *Elizabeth* until this Anno Dom. date, when the civil wars were at their height, the stage might be said to flourish. The court led the fashion, and the people followed it. Tragedies, comedies, and masques, were performed in the royal palaces, and at the houses of the nobility, in which no expence of decoration was spared. We find by the title pages of *Ben Jonson's* masques, that *Inigo Jones*, the celebrated architect of that time, was employed in the machinery and decorations. At court we find the royal family and principal nobility frequently as the performers. This encouragement excited the industry of all the wits of the times. Besides *Shakespeare*, that "child of fancy," and *Jonson*,

"instructed from the school,
"To please in method, and invent by rule."

There arose, during this period, a number of other dramatic writers, whose works want only to be produced on the theatre, or ushered into the closet, to be admired as they deserve. *Jonson* may be styled the father of *English* dramatic poetry and the stage, for before him no author had thought of writing upon the model of the ancients; the tragedies of those times being merely historical dialogues, and in comedy the writers exactly followed the thread of any novel. In his *Silent Woman*, *Jonson* has given a perfect exemplar of comedy.

The actors at this time were numerous, for we have seen there were five companies who had each of them theatres, yet they supported themselves well by their labours; nay, we are told they all acquired money and lived in reputation, especially those of *Blackfriars*, who were men of grave and sober behaviour. What their prices were at this time, is not now to be ascertained; we are told they were low; to make amends however for this, their decorations were few and little expensive. A tapestry hanging was all their scene, their dresses may be presumed to be answerable; for though, as we have seen, machinery and decoration had been introduced into the theatres belonging to the court, yet these were too expensive to be used by the players. As simple as

was

was their stage, their manners were equally plain. No women being admitted into their companies, they were clear from the scandal, which has since fallen upon the stage from the frailty of the female part of the performers. *Marlowe*, a player, and dramatic author, is stigmatized by cotemporary writers as a man of bad morals, and he lost his life in consequence of his irregular pursuits; had his fellow-players been remarkable for their dissolute manners, it seems to follow that *Marlowe's* character would have escaped such severe censures. How the professors of the scenic art became corrupted to the discredit of the stage, will be seen in the following pages; at present, we hasten to view the state of it during the usurpation.

Most of the players had joined the king's army, and when the royal party was overthrown they gathered themselves to *London*, and endeavoured to carry on their old profession privately for a subsistence, and formed one company, and played at the *Cockpit*; but this continued but a few days before they were suppressed. The long parliament then Anno Dom. made two ordinances, by which all stage 1647. plays and interludes were absolutely forbidden; the stages, seats, galleries, &c. were by it ordered to be pulled down, and all players, though calling themselves servants of the king or queen, were, if convicted of acting within two months previous to such conviction, to be punished as rogues, and every spectator to pay five shillings for the use of the poor. The players, thus shut out from following their profession, were driven to great distress; some of them gained a precarious livelihood, at the hazard of *Bridewell* and the beadle's lash, by travelling the country and performing at noblemen's houses; and others picked up a little money by printing copies of such plays as had never been published. According to *Langbaine*, one *Cox*, an actor of this time, had address enough, under colour of rope-dancing, to get permission to act drolls or farces (or perhaps they were rather connived at) either written by himself, or made up of favourite scenes in the stock plays of the reduced companies. His house was the *Red Bull*, but he went to wakes and fairs, and even performed at the universities.

HISTORY OF THE

CHAP. III.

From the restoration in 1660, to the licensing act in 1738.

THE rigid severity of puritanism, by which polite literature had been so long fast bound, now seemed beginning to break, and to leave the way open to a restoration of kingly power, and the dramatic muses; for sir William Davenant, who had followed the fortunes of the royal exile into France, had some little time before his restoration to the crown, obtained permission to open a sort of theatre at *Rusland House*, in *Charterhouse Yard*; when he began to represent what he stiled an † opera, but which was a very different thing. This attempt meeting with encouragement, he wrote, and caused to be acted, several regular plays. In the year 1659, one *Rhodes*, a bookseller at *Charing Cross*, and who before the troubles had been wardrobe-keeper to the theatre in *Blackfriars*, obtained a license for a company of players to perform in the *Cockpit*, *Drury Lane*. This was the occasion of introducing *Betterton* on the stage, then twenty years of age, together with *Kynaston*, who were both apprentices to *Rhodes* in his bookselling business. Two years after, *Rhodes's* whole company was taken into the house opened by sir William Davenant, who had obtained a patent from *Charles II.* to form a new company of actors, to be called the duke's.

† *Langbaine* reckons amongst his plays, one, intitled, "First day's entertainment at *Rusland House*, by declamation and musick, after the manner of the ancients." The declamations are, first, concerning publick entertainment by moral representations, in a dialogue betwixt *Diogenes* and *Aristophanes*, and secondly, between a *Londoner* and a *Parisian*, concerning the pre-eminence of *London* and *Paris*. In "The playhouse to lett," which consists of several pieces of different kinds, according to *Langbaine*, handsomely tacked together, are, the history of sir *Francis Drake*, expressed by instrumental and vocal musick, and by art of perspective in scenes, &c.; the cruelty of the *Spaniards* in *Peru*; these, says *Langbaine*, were written by him in the time of *Oliver*, and acted by stealth. Such were the pieces which he ventured to represent in those times, when the gloom of fanaticism, cant, and hypocrisy had obscured the bright face of wit and genius.

He

He opened a house in *Little Lincoln's-inn-fields* with the *Siege of Rhodes*, a play of his own writing, in which were introduced variety of fine scenes and beautiful machinery, the first ever seen on any stage where plays were performed for hire. In order to answer this extraordinary expence, he raised the price of the * seats. About the same time, *Charles* granted another patent to *Henry Killigrew*, esq. This company performed at *Drury Lane*, and was called the king's servants. Ten of this company were on the establishment of the royal household, had an allowance of liveries, and in their warrants from the chamberlain, they were stiled gentlemen of the great chamber. At this time the *English* stage began to assume a degree of splendour unknown at any former period of its existence. Not the least of the improvements made by *sir William Davenant* in dramatic representations, was the introduction of women to supply female characters. These parts being before performed by boys and young men of effeminate appearance, the effect of them must in a great measure have been destroyed. *Sir William* undoubtedly saw the advantage the *French* stage had over ours in this † particular, and luckily for it, he fell into the very time most proper for such a novelty being well received by the people. The stage, however, could not be so speedily supplied with women, but there was still occasion to put the handsomest young men into petticoats, and † *Kynaston* is said to have worn them with great success; it was in his behalf that the well-known apology was made when

* The pit, which was but 1 s. 6 d. was raised to 2 s. 6 d.; the boxes, before 2 s. 6 d. were raised to 4 s.; the first gallery from 1 s. to 1 s. 6 d.; and the upper gallery from 6 d. to 1 s.; how long the old prices had been accustomed to be received, is uncertain.

† It is observable, that before this time the female characters seem to be *underwritten*, as if authors expected but little support to their pieces from them. In *Shakspeare's* plays they are remarkably so, particularly in his tragedies; his *Desdemona* and *Opelia*, specimens of innocence and simplicity, and his character of *Portia*, wherein he has shewn female virtue and fondness, are very short.

‡ Plays began then at four o'clock in the afternoon, so that the ladies could go to the *Ring* in *Hyde Park* after they were over, and it was the fashion to take this performer in his female habit in their coaches with them.

Charles II. waiting for the play to begin, was told the queen was not yet shaved. These two * companies met with great success, and were very much encouraged by the court, the king and his brother often condescending to hear and determine their private disputes. They had divided between them all the capital plays of *Shakespeare*, *Johnson*, and *Fletcher*, by which regulation the stage was supplied with a greater variety of plays than could possibly have been performed had both companies been employed on the same pieces. At length their variety of pieces being so often shewn, had lost their novelty, and the king's theatre being possessed of the best actors, drew the larger audiences; sir *William* therefore, to remedy the deficiency, was obliged to call in the aid of musick and shew, and he introduced a new species of plays, since called dramatic operas; of which kind were the † *Tempest*, *Psyche*, *Circe*, and some others, which were decorated in the most expensive manner, and supplied with the best voices and dancers. Their houses still ‡ declining, the two companies, in 1684, joined their strength, and united into one. Whilst the two theatres continued || united, the patentees imposed very hard terms upon the actors. The profits of acting were then divided into twenty shares, ten of which went

* Sir *William Davenant* died in 1668; his patent descended to his son Dr. *Davenant*, who was manager of *Drury Lane* theatre when *Congreve's Old Bachelor* was brought out there.

† This was altered from *Shakespeare*, in the alteration of which sir *William Davenant* was assisted by *Dryden*; it was brought out in 1667.

‡ These two celebrated companies were so distressed by a famous puppet-show in *Salisbury Change*, then standing where *Cecil Street* is now, that they were reduced to the necessity of petitioning the king against it; so unsteady in its objects and delights have fashion and taste been in all times.

|| *Hart*, who had borne the commission of captain in the royal cause during the civil wars, quitted the stage upon it, and *Mokun*, who thirty years before had the commission of major, did not long survive it. These were the most celebrated players of their time, and were honoured with the same extravagant encomiums in the times of those who succeeded them, as *Betterton* and *Montfort* were, in the time of *Borth* and *Wilks*, and as *Borth* and *Wilks* are in the time of their successors. *Southern* flourished about this time; he was the first who raised the profits of play-writing to a second or third night; he died in 1746, in the eighty-sixth year of his age.

to the proprietors, the remaining ten to the principal actors in proportion to their different merit. In 1690, the united patentees had incurred a large debt, which occasioned suits in *Chancery*, they thereupon resolved to reduce the salaries of the actors. This brought on great dissensions amongst them, and their disputes reaching the court, the lord Chamberlain interfered. A new patent was proposed to be granted, and the learned in the law were consulted how far a patent for acting plays became an exclusive right. They were unanimous in opinion that a succeeding prince might grant the like authority. On this representation a patent was granted by king *William* to *Betterton* and others, to form a company and act for themselves. A subscription was immediately set on foot to build a new theatre within the walls of the *Tennis Court*, in *Lincoln's-inn-fields*, which was opened in 1695, with *Congreve's* new comedy of *Love for Love*. The † success of this piece was so great, that they offered Mr. *Congreve* a share in the management on condition of his furnishing one play a year; but he did not produce his *Mourning Bride* till two years afterwards, and he was three more in bringing out his *Way of the World*. They continued there about ten years, when Sir *John Vanbrugh* Anno Dom. obtained a licence from queen *Anne*, 1706. jointly with Mr. *Congreve*, to open a theatre built by the former in the *Haymarket*, to which stage their whole company followed, but in two seasons they had been so far unsuccessful as to become altogether insolvent. These two gentlemen were esteemed by their pieces to have given life to the drooping stage, but their wit was mingled with gross obscenity and licentiousness; and when Mr. *Collier* attacked the profaneness and immorality of the stage in 1698, he pointed principally at these two authors. Mr. *Owen Swiney* then took the house, &c. at a certain rent, and was joined by *Wilks*, *Gibber*, and *Dogget*, from *Drury Lane*, where they had groaned under the oppression of an ignorant tyrant, the agent of certain gentlemen, who having pur-

† *Gibber* says, scarce any other play was acted there till the end of the season, but when that was he does not tell us; the season appears to have begun in the month of *June*, and consequently lasted all the summer, and it seems improbable to suppose the house should be shut up in the winter.

chased the royal patents, were unwilling to give up the time and attention necessary for the management of the theatre. This patent being afterwards
 Anno Dom. superfeded, the management was by a
 1714. court licence given to *Wilks*, *Cibber*, and *Dogget*. On the accession of *George I.* *fir Richard Steele* obtained a licence as governor of his majesty's company of comedians, and *Wilks*, *Cibber*, and *Booth*, were appointed directors and sharers with him. About the same time a new theatre was built in *Lincoln's-inn-fields*, and a licence obtained for opening it, to which seven or eight actors deserted from *Drury Lane*. The two theatres continued in the same situation until the year 1718, when *fir Richard Steele* procured a patent for his company, which had hitherto acted only under a licence. As sometimes one house and sometimes the other were most favoured, each had recourse in its turn to some new fangled foppery, and musick having been tried without success, the managers of *Drury Lane* theatre contrived to improve dancing into something more than mere motion; the fable of *Mars* and *Venus* was therefore formed into a connected series of dances in character, which succeeded beyond expectation, and from this original hint sprung up all the dumb representations since called *Pantomimes*. The space of time from 1712, to 1730, *Cibber* styles a happy period of good management and theatrical success. *Sir Richard Steele* continued in the management sixteen years, and renounced it on some differences arising betwixt him and the players, when the patent was renewed to his colleagues for twenty-one years. *Booth* having
 1730. been long declining in his health, was incapable of appearing on the stage; *Mrs. Oldfield* dying this year, and *Mrs. Porter* being disabled by a fall out of a chaise the year following, that gentleman sold half his share to * *Mr. Highmore*, who from having made a wager became an actor for a few nights, with no success. *Wilks* was now dead, and *Cibber*, disgusted at the thoughts of sitting down to business with his two fellow-managers, *Mr. Highmore*, and the widow *Wilks's* deputy, had appointed his son, the very famous, and unfortunate *Theophilus Cibber*, to act

* *Booth* got from this gentleman 2,500 l. for the half of his third share as to profit, and all his power as to management.

in his stead; he, however, soon after disposed of his share to Mr. *Higmore* for 3,000 guineas, and upon *Booth's* death, the remaining half of his share was sold by his widow to Mr. *Giffard*, master of the new theatre in *Goodman's Fields*. This was in the year 1733, at which time there were no articles subsisting betwixt managers and actors, and *Higmore* had scarcely been in possession of his new authority a fortnight, when there happened a revolt of his principal performers, headed by *Theophilus Cibber*. They opened the little theatre in the *Haymarket*, which had been fitted up and decorated with great expedition, to an elegant and crowded audience. *Higmore* continued acting for thirty weeks, with what recruits he could pick up, of whom *Macklin* only distinguished himself, and with a loss of near sixty pounds weekly. In this distress he was advised to put the vagrant act in force, and *Harper* was accordingly taken up, and committed to *Bridewell*: but a verdict was afterwards given for him in the *King's Bench*, as he was supposed not to come within the description of the act, as being a housekeeper in *Westminster*, and having a vote for members of parliament. *Higmore* fulfilled all his engagements with a degree of punctuality which did him honour, but which in the end proved his ruin; so that in 1734, the whole patent was purchased by *Charles Fleetwood*, esq. for little more than *Higmore* gave for half of it. *Fleetwood* found no difficulty to bring back by amicable means the revolted, now heartily sick of their enterprize, and articles were for the first time made use of, which were signed by both manager and party, and set forth not only the salary, but the parts and privileges. This gentleman, who had lost by gaming a real estate of 6,000*l.* per annum, which he came into possession of at the age of twenty-one, was induced to confide the administration of his theatrical empire to *Theophilus Cibber* and *Macklin*, under whom affairs went on prosperously, though the parts performed by the three late theatrical monarchs were filled by actors of inferior merit. About this time, *Quin* and *Milward* appeared, and Mrs. *Cibber*, originally a singer, and brought up on the stage, made her first appearance in tragedy in the character of *Zara*. The prices already mentioned were continued to be taken, except upon the first run of a new play or pantomime,

tomime, when they were raised to those now received at the theatres; but *Fleetwood* thought fit to demand the advanced prices for an old pantomime, which was revived without expence; this produced a riot for several nights, and at last a number deputed from the pit, had an interview with the manager in the green room, when it was agreed that the advanced prices should be constantly paid at the doors, and that such persons as did not chuse to stay out the entertainment should have the advanced part of their money returned. This was an advantageous agreement for the manager, because when the audience had once paid their money, and were seated, very few went out at the end of the play, and demanded their advanced money; the few that did it at first soon grew tired, and at length it settled in the quiet payment of the advanced prices as at this day. In 1736, and the following year, the late ingenious Mr. *Henry Fielding* exhibited some very bold and severe satires against the corrupt administration of the late sir *Robert Walpole*, afterwards earl of *Orford*, at the little theatre in the *Haymarket*; and if *Cibber* may be believed, "Religion, laws, government, priests, judges, and ministers, were all laid down by this Herculean satirist." However that was, and whether the minister was more concerned for the morality of the stage, or hurt at the ridicule cast upon the politicks of his administration, he in his turn dealt a blow at the dramatic muse, under which she has lingered ever since; for a bill was brought into the house of
 Anno Dom. commons, which, notwithstanding the
 1738. great opposition it met with, both there and in the house of lords, passed into a

* There was another riot at *Drury Lane* theatre during *Fleetwood's* management, on account of a dance being advertised in a pantomime, and not performed, when the part of the house before the curtain was demolished. In 1732, there was a riot at *Lincoln's-inn-fields*, which shut up that theatre for eight or nine days, but the rioters being young men of quality, were obliged to make the manager amends, and a guard was ordered to that theatre, which the late Mr. *Rich*, and his successors, have had at *Covent Garden* ever since.

† The offensive pieces were his *Passion*, and *Historical Register*; the first performed in April 1736, and the latter in May 1737.

law,

ENGLISH STAGE.

law, whereby the number of theatres were limited, and all plays, prologues, epilogues, and songs, were directed to undergo the inspection and approbation of a licenser. The theatre at *Goodman's Fields* was in consequence shut up, as was the little theatre in the *Haymarket*, and the stage becoming ever since a monopoly, the dealers in dramatic wit, though sure of obtaining their licence from *St. James's*, were shut out from offering their wares within the regions of the drama, unless they could procure leave likewise from the court of the despots of the theatre, a matter of no small difficulty.

CHAP. IV.

From the licensing act in 1738, to the end of the year 1778.

IN the winter season before the act for limiting the number of theatres passed, which occasioned the shutting up the playhouse in *Goodman's Fields*, our celebrated *Roscius* had made his appearance there in the character of *Richard III.* and by the great merit of his performance, brought full houses from *St. James's* to that distant theatre. Mr. *Fleetwood's* fortune being now much impaired, and his body Anno Dom. weakened by attacks of the gout; the pa- 1743.
tent being moreover mortgaged, it was advertised to be sold before a master of chancery. At this time * Mr. *Lacy* was an assistant manager to the late Mr. *Rich.* of *Covent Garden*; to him Messieurs *Green* and *Amber*, bankers in the city, applied, proposing to purchase the patent if he would undertake to manage the company; the conditions were, that they should advance the purchase; that he should be a third sharer, and should repay them one third when his share of the

* This gentleman had been in trade at *Norwich*, and afterwards a performer in *Rich's* company in *London*; he was an adventurer with *Fielding* in the *Haymarket*, and played the part of the *Tragedy Poet* in his *Pasquin*, and the *Critic* in his *Historical Register*; he had likewise been concerned in building *Ranelagh*

profits should enable him to do it. To these advantageous terms, it may be supposed Mr. *Lacy* readily consented: *Green* and *Amber* paid 3,200 *l.* for the patent, and agreed to pay *Fleetwood* 600 *l.* a year, till the patent expired; the mortgage upon it of 7,000 *l.* was suffered to remain. Upon the failure of the bankers, the patent was again put up to sale, and Mr. *Lacy* and Mr. *Garrick* having engaged to pay off the mortgage, and other debts of the theatre, amounting together to 12,000 *l.* exclusive of *Fleetwood's* annuity, procured a new patent, to commence at the expiration of the old one. Accordingly the new patent was obtained; the names of *Lacy* and *Garrick* were inserted in it, and in 1747, the theatre was opened under their joint management, with a prologue written by Dr. *Johnson*. In the year 1749, a company of *French* performers were encouraged to open the little theatre in the *Haymarket*, and the words, "By Authority," appeared on the top of the *French* advertisement. This measure, injudicious at any time, was particularly unpopular now, when several performers who were turned out of this very theatre, and from *Goodman's Fields*, were in want of bread, and some of them confined for debt; it therefore occasioned a remarkable theatricall commotion, and notwithstanding the acting magistrate appeared in the theatre, and the stage was covered with soldiers, the spirit of the people prevented the † performance.

From

† This disturbance is particularly related by Mr. *Pisot*, who was himself in the pit, we shall therefore give the account in his own words.

" People went early to the theatre, as a crowded house was certain. I was there, in the center of the pit, where I soon perceived that we were visited by two *Westminster* justices, *Deveil* and *Manning*. The leaders that had the conduct of the opposition, were known to be there, one of whom called aloud for the song in praise of *English* roast beef, which was accordingly sung in the gallery by a person prepared for that purpose, and the whole house, besides joining in the chorus, saluted the close with three huzzas! This, Justice *Deveil* was pleased to say was a riot; upon which disputes commenced directly, which were carried on with some degree of decency on both sides. The justice at first informed us, "that he was come there as a magistrate to maintain the king's authority; that Col. *Pulteney*, with a full company of the guards, were without, to support him in the execution of his office;

From this time, for nearly a space of twenty years, little remarkable happened in the theatrical realms of *Old Drury*, and *Covent Garden*. The first continued under the dominion of *Roscini* and *Mr. Lacy*, and the latter

“ office ; that it was the King’s command the play should be
 “ acted ; and that the obstructing it was opposing the King’s
 “ authority ; and if that was done, he must read the procla-
 “ mation ; after which, all offenders would be secured directly
 “ by the guards in waiting.” To all these most arbitrary threat-
 “ enings, and this abuse of his majesty’s name, the reply was
 “ to the following effect : “ That the audience had a legal right
 “ to shew their dislike to any play or actor ; that the common
 “ laws of the land were nothing but common custom, and the
 “ ancient usage of the people ; that the judicature of the pit
 “ had been acknowledged and acquiesced to time immemorial ;
 “ and as the present set of actors were to take their fate from
 “ the public, they were free to receive them as they pleased.”
 “ By this time the hour of six drew near, and the *French* and
 “ *Spanish* ambassadors, with their ladies ; the late Lord and Lady
 “ *Gage*, and Sir *Thomas Robinson*, a commissioner of the excise, all
 “ appeared in the stage box together ! At that instant the curtain
 “ drew up, and discovered the actors standing between two files
 “ of grenadiers, with their bayonets fixed, and resting on their
 “ firelocks. At this the whole pit rose, and unanimously turned
 “ to the justices, who sat in the middle of it, to demand the
 “ reason of such arbitrary proceedings ? the justices either knew
 “ nothing of the soldiers being placed there, or thought it safest
 “ to declare so. At that declaration they demanded of Justice
 “ *Devil* (who had owned himself the commanding officer in the
 “ affair) to order them off the stage. He did so immediately,
 “ and they disappeared. Then began the serenade ; not only cat-
 “ calls, but all the various portable instruments, that could make
 “ a disagreeable noise, were brought upon this occasion ; which
 “ were continually tuning in all parts of the house ; and as an
 “ attempt to speaking was ridiculous, the actors retired, and they
 “ opened with a grand dance of twelve men and twelve women ;
 “ but even that was prepared for, and they were directly saluted
 “ with a bushel or two of peas, which made their capering very
 “ unsafe. After this they attempted to open the comedy ; but
 “ had the actor the voice of thunder, it would have been lost in
 “ the confused sounds from a thousand various instruments.
 “ Here, at the waving *Devil*’s hand, all was silent, and (stand-
 “ ing up on his seat) he made a proposal to the house to this
 “ effect : “ That if they persisted in the opposition, he must read
 “ the proclamation ; that if they would permit the play to go
 “ on, and to be acted through that night, he would promise
 “ (on his honour) to lay their dislikes and resentments to the
 “ actors before the king, and he doubted not but a speedy end
 “ would

latter under the single rule of Mr. *Rice*; and no invasion of consequence was made on their domains, except the opening of the little theatre in the *Haymarket*, by *Theophilus Cibber*, occasionally, and a regular summer incursion (when they had shut up) by the late facetious Mr. *Foote*, might be called such.

In 1763, Mr. *Powell* appeared at *Drury Lane*, and *Roscini* at that time making a tour into *Italy*, this promising young performer was, for the interest of the theatre, shewn in a variety of characters, in which, his career being checked by no envied rivalry, he acquitted himself with great applause. In 1767, he was invited by Mr. *Colman*, a dramatic author, to purchase the *Covent Garden* patent jointly with two other gentlemen. The price they paid the family of Mr. *Rice*, was 60,000*l.* and *Powell*, breaking through his articles with the *Drury Lane* managers, continued to act there till his death, which happened in July 1769.

In February 1766, Mr. *Foote* being at a nobleman's seat in *Hampshire*, had the misfortune to break his leg in hunting, and was obliged to have it amputated. To alleviate his distress under so heavy a misfortune, his late royal highness the Duke of *York*, who was with him when the accident happened, procured for him in July following, a patent for life, to perform from the fifteenth of *May* to the fifteenth of *September*, in every year. The little theatre being greatly out of repair, it was the year following rebuilt, and since called *The Theatre Royal in the Haymarket*.

" would be put to their acting." The answer to this proposal was very short, and very expressive: " No treaties, no treaties!" At this the justice called for candles to read the proclamation, and ordered the guards to be in readiness; but a gentleman seizing Mr. *Devil's* hand, stretched out for the candle, begged of him to consider what he was going to do, for his own sake, for ours, for the king's! that he saw the unanimous resolution of the house; and that the appearance of soldiers in the pit, would throw us all into a tumult, which must end with the lives of many. This earnest remonstrance made the justice turn pale and passive. At this pause, the actors made a second attempt to go on, and the uproar revived; which continuing some time, the ambassadors and their ladies left their box, which occasioned a universal huzza from the whole house, and after calling out some time for the falling of the curtain, down it fell.

In 1769, * Mr. Garrick projected a Jubilee in honour of *Shakespeare*, for conducting which, he was himself appointed steward. *Stratford upon Avon*, the birth-place of that poet, was appointed for its celebration, for which purpose a great booth was erected, which was called *Shakespeare's Hall*, or the *Amphitheatre*. It was an elegant room, of the shape, but not so large, as the *Rotunda* at *Ranelagh*, supported by a colonnade of the *Corinthian* order, distant about ten feet from the sides, and having a chandelier of eight hundred lights hanging from the center of the roof. The month fixed on for this celebrity, was *August*, yet so unfavourable was the weather, that the rain, for two successive days, which were assigned for this festival, prevented an intended pageant, or procession of *Shakespeare's* characters, on which much pains and expence had been bestowed. The other entertainments were, a masqued ball, the oratorio of *Judith*, and an ode on the occasion, written by *Roscius* himself, of which the parts usually sung in recitativo, were spoken by him with all the energy and force which his enthusiastic love of the immortal bard, might be supposed to inspire; so that what has been usually found insipid and tiresome in things of this kind, became the principal part of this entertainment. The great merit of this ode was its being adapted to the time, to the occasion, and to the speaker. Mr. Garrick conceived a peculiar manner, which was to accompany his elocution in different parts of this performance, and the words were adapted in their first conception to this manner, and to particular tones, inflexions, and emphasis, of which, by experience, he well knew the power; in a word, it was acknowledged that Mr. Garrick's elocution was never heard with more pleasure, or felt with more force †.

* At the close of the season of 1768, Mrs. Clive and Mr. Howard retired from the theatre, as Mrs. Pritchard had done a little before, with epilogues spoken by themselves on the occasion.

† Foote, the same season, introduced, in his *Devil upon Two Sticks*, the following satirical account of this extraordinary festival; "A jubilee, as it hath lately appeared, is (says the satirist) a public invitation circulated and urged by puffing, to go post without horses, to an obscure borough without representatives, governed by a mayor and aldermen who are no magistrates, to celebrate a great poet whose works have made him im-
" mortal."

Hitherto no pecuniary advantage had been derived to the projector of this honourable testimony to the immortal memory of the father of the *English* stage. It is natural to suppose, a man who is said to pay so much attention to his interest, would not let slip so fair an opportunity of levying a contribution on the avidity, which the accounts industriously spread of this festival, had excited in the public to see so uncommon a spectacle: it seems to have been originally projected in order to gratify the fondness the people had before shewn for sights of the like kind. The public had discovered an uncommon eagerness to see the mock-procession of the coronation; the pageant of the *Jubilee* was undoubtedly spawned by that raree-show. *Covent Garden* theatre had bore the bell on that occasion, *Drury Lane* made sure of doing it now. The carrying the *Jubilee* down to *Stratford*, served to heighten the curiosity of the *London* audiences, at the same time that it secured their sanction and reception of it, the winter following. The manager at *Covent Garden*, however, in his piece called 'Man and Wife,' though he hated monopolizing, (as the prologue to *Drury Lane Jubilee* has it) *forestalled* the pageant, but the original and true *Jubilee* carried all before it, and the run was beyond any thing recorded in the annals of the theatre.

The *Jubilee* of *Shakespeare* has so close a connexion with the history of the stage, that we think we are under no necessity of apologizing for being thus circumstantial in our account of it.

In 1776, Mr. Foote, whose faculties had been impaired by a stroke of the palsy, brought upon him it is supposed by the shock of being charged with a crime of an abominable nature, made over his patent to Mr. Colman, who had quitted the management of *Covent Garden* theatre, at the close of the season in 1774. That gentleman's agreement with Mr. Foote was to pay him an annuity of 1,600*l.* but the modern *Aristophanes* enjoyed his retirement but a short time, he dying at *Dover*, in his way to the South of *France*, in October 1777.

" mortal, by an ode without poetry, music without melody,
 " dinners without victuals, and lodgings without beds; a
 " masquerade where half the people appeared barefaced; a
 " horse-race up to the knees in water; fireworks extinguished
 " as soon as they were lighted, and a gingerbread amphi-
 " theatre, which like a house of cards tumbled to pieces as
 " soon as it was finished."

On the 10th of June 1776, the celebrated *Rossini* took leave of the town, after making his last theatrical appearance in the character of *Don Felix* in the *Wonder*, the profits of which he generously gave to the fund for the support of decayed actors, being a second benefit from that theatre.

Mr. *Garrick* had disposed of his half share of the patent for the amazing sum of 35,000*l.* to Mr. *Linley*, a musical composer, and two other gentlemen, jointly with Mr. *Sheridan*, a young dramatic writer, who had discovered in his first essays a liveliness of wit equal to *Congreve*, and an ingenuity in the conduct of his pieces superior to that celebrated author.

Thus loaded with wealth, and sinking beneath the weight of theatrical honours, did *Rossini* finish a bril-

† The parting it seems was sorrowful—take it as it is recorded in the chronicles of the day. “The play being ended, the awful crisis approached when the town was to see their favourite *Rossini* no more. The scene of his taking leave was beyond description distressing. Let the reader conceive this universal favourite, impressed with all those feelings his peculiar situation must call forth, advancing forwards to bid farewell to that public to whom he owed so many obligations. After a short pause, which was necessary to enable him to recollect himself, under his visible agitation of spirits, he addressed the audience thus: “Ladies, and gentlemen, it has been customary with persons under my circumstances, to address you in a farewell Epilogue—I had the same intention, and turned my thoughts that way, but found myself then as incapable of writing such an epilogue, as I should be now of speaking it. The jingle of rhyme, and the language of fiction, would but ill suit my present feelings. This is to me a very awful moment; it is no less than parting for ever with those from whom I have received the greatest kindness and favours, and upon that spot where that kindness and those favours were enjoyed. [Here for a moment he was unable to proceed, until relieved by a flood of tears] Whatever may be the changes of my future life, the deep impression I have of your kindness, will always remain *here* (putting his hand to his breast) fixed and unalterable. I will very readily agree to my successors having more skill and ability for their stations than I have; but I defy them all to take more sincere, and more uninterrupted pains for your favour, or to be more truly sensible of it, than is your most obedient and grateful humble servant.” Here he retired, amidst the blended tears and acclamations of the most brilliant audience that ever was assembled.

liant

hiant course of upwards of thirty years upon the stage; during which, from his situation he had gained many friends, and made many enemies; the former as lavishly profuse of his praise, as the latter were niggardly sparing of it, though envy itself must confess, there never was in his time an actor, who in such a variety of characters (some of them so very opposite in their complexion) arrived so near the standard of perfection, or exhibited so true a picture of genuine nature. As a manager, he has been accused, and we believe not without reason, of exercising little arts, which his influence over the theatre furnished him with, to crush rising merit when approaching to a degree of competition with himself. As a dramatic author, his rank is but low; he is, however, justly admired for a happy knack at hitting off a species of prologue and epilogue peculiar to himself.

The stage had before suffered severe losses in the death of those veteran actors, *Barry*, *Woodward*, and *Sbuter*, but there appeared in the summer of 1777, at the theatre royal in the *Haymarket*, a theatrical genius, who seemed a perfect stage-phenomenon. This performer had several times offered himself to the managers, but for whatever reason he met with so little encouragement, that he was under the necessity of making the first trial of his abilities at *Bath*, where he gained the title of the *Bath Roseius*. His merit was now confirmed by the audiences in the *Haymarket*, and he was immediately engaged at *Drury Lane*, where he continues to play the first characters in tragedy and comedy, with distinguished applause.

CHAP. V.

Remarks on the ancient and present state of the English Stage.

WE have, in the foregoing chapters, seen the progress of the *English* stage, through the several epochas of its history; we shall now hazard a few reflections on these epochas, and conclude with some strictures on the cause of the present acknowledged declining state of dramatic poetry in *England*.

In the reigns of *Elizabeth* and her successor *James*, the stage arrived at a degree of perfection unknown at any former period; besides *Shakespeare* and *Jonson*, whose dramatic writings still make a part of the stock of the theatres, there flourished to the time of the civil wars many other writers who enriched the stage with their works, now only to be met with in the libraries of the curious. The players were then, as we have seen, a simple and plain people, contented with making a livelihood by their calling; demeaning themselves soberly and regularly, and aspiring no higher than to be admitted into a nobleman's buttery. We find no manager before *Allen* who had made a large fortune, and he, having derived it from public favour, thought it but right to restore it to the public by founding an hospital. He would, no doubt, have made provision for decayed actors upon this foundation (and perhaps have considered poets too) but they were enabled to provide for old age by the profits of their labours, and the frugality of their living; and he never supposed there would come a time when managers, some of them players themselves, should tax the public at large for the support of those very people, whose talents enabled them to roll in their chariots.

Soon after the restoration of the royal exile, the stage arrived at its greatest degree of brilliancy and magnificence. "Under the care of sir *William Davenant*, an author, (says Mr. *Ralph*†) it grew into its present form: it is to him we are indebted for our first regular theatre; for magnificence of scenery; improvement of dress; addition of musical compositions, and the graceful propriety of representing female characters by female performers." But alas! this very elegant improvement, as it must certainly be allowed to be (I mean the introduction of female performers) was the cause of all that obscenity and immorality with which the stage was afterwards, not without great reason, charged; and, moreover, of that looseness of morals, and irregularity of life, of which the players have never since been altogether clear. It is not to be admired that the court of so gay and dissipated a monarch as *Charles*, should be dissolute, and it would be very ad-

† Case of Authors.

mirable indeed, if the stage, supported by such a court, should be tolerably decent. An obscene jest, or a double entendre, which would have lost half its poignancy out of the mouth of a young man, or boy in petticoats, was highly relished when spoken by a beautiful woman. A female, gay, loose, and wanton, represented by a beardless youth, would have been a character not likely to be well received, but when filled by a young and handsome woman, desiring and desirable herself (it may be too, the very original from whence the poet in the warmth of his fancy, perhaps a little heated by love, drew the glowing picture) the odiousness of the representation was wiped off, vice was rendered amiable, and she herself became the object of impure desires. Thus we find, that *Charles* was so irresistibly charmed on seeing Mrs. *Ellen Gwyn* in some such character, that he carried her off, like *Jove* the mighty ravisher of *Olympus*, in her stage-clothes. In the days of innocence *Eve* seduced, became herself a seducer—the women-players become abandoned, their fellow-performers of the other sex could not possibly preserve the purity of their morals. The immorality of the writers for the stage, and the loose lives of the players, drew reflections upon the theatre itself, and *Collier*, supported by invincible truth, revived the attack, which had been formerly made by the puritans on stage-exhibitions. In the fury of his zeal, however, he was for demolishing the stage altogether, though it must be allowed that there are many plays (and all might be such) which instruct as well as divert the spectator: and thus much may be said in behalf of the stage, that it affords amusement for the idle, and relaxation for the man of business, who, were they deprived of such diversions, might seek less innocent ones: had the stage no other object than this last, it would render it not only admissible, but even encourageable by the most rigid legislature. It must yet be acknowledged, that *Collier's* chastisement was attended with good effects; succeeding writers grew more guarded, and it is rather now to be feared, that the stage is chastened into the other extreme of sentimental insipidity. As to our present performers, we must in justice say, that they lead as virtuous and sober lives as we can ever expect players to do.

We come now to the last epocha of theatrical history; when by a single act of ministerial power more injury was done to *Thalia*, and her sister *Melpomene*, than the loose lives

lives of the players, and the immoral writings of the poets could ever have effected; we mean that act of the legislature, which is called the *Licensing Act*. When tyranny and oppression lorded it within the theatrical realms, the little theatre in the *Haymarket* afforded a retreat to the malcontents, and there the standard of dramatic liberty was constantly set up. Thither the ingenious author of *Tom Jones* occasionally fled whenever made uneasy under any exertion of managerial power; but having a difference to settle with the manager of the *State-players*, as well as with the manager of the stage-players, he came to the resolution of attacking both at the same time, as we have already shown in the third chapter. It was not to be allowed him to fly his wit at a quarry like the minister, for as *Cibber* shrewdly remarks (who it must be observed by the bye, pleads as well for himself as for the great man) dramatic abuse is rivetted in the audience, as what is represented to the sight and hearing is more strongly felt than what is barely read; and he might have added, the impression is extended through a much larger circle, as more are spectators of plays than readers of them. He further observes, that a character of scandal represented on the stage becomes almost indelible; a man goes for a block-head by consent, and he that is made a fool in a play, is often made one for his life. But *Cibber* here in the violence of his egotism has overshot his mark; it was not the minister personally, but his measures, that were attacked by *Pindar*; and their being exposed in such a manner, the premier knew he could easily prevent; the stage was partly under the controul of administration, and to make it completely so, was therefore an easy stretch of ministerial influence. When we say the stage was partly under ministerial controul, we mean, that the lord chamberlain, by his officer the master of the revels, always took upon him to licence or refuse new plays†. But it must be remarked, that this power could then

† In the reign of Charles II. the *Maid's Tragedy*, and the *Lucius Junius Brutus* of Lee had been refused to be licensed; Dryden's prologue to the *Prophetess* met with the same fate; and the tragedy of *Mary Queen of Scots* was refused for twenty years before it was acted. The lord chamberlain likewise exercised a power over the actors, who were the king's servants, till De-

then only be exerted over such theatres as played under the royal licence; the theatre in *Goodman's Fields* (of the rise of which we have no account) and the little theatre in the *Haymarket*, it is probable were opened without any court authority; the little theatre must have been certainly in that situation whilst *Fielding* had possession of it; at least, latterly. It remained then only to limit the number of theatres to put the whole stage under the power of the minister. This was the object of the act in question, concerning which *Cibber* asks, "what advantage could either the spectators of plays, or the masters of playhouses, have gained by its never having been made?---satiety must have been the natural consequence of the same plays being twice as often repeated as now they need be. Had therefore this law been made nine years before it was made, I should not have parted with my share in the patent under 1000*l*. more than I received for it—(*hinc illæ lachrymæ*)—so that, as far as I am able to judge, both the public as spectators, and the patentees as undertakers, are or might be in a better way of being entertained, and more considerable gainers by it." That the patentees have been considerable gainers by the act, no one will doubt, who considers the very large sum which half the patent of the same theatre sold for when our celebrated *Roscius* retired from the stage. The proportion, *exteris paribus*, is greatly beyond what *Cibber* would have modestly set upon his share of the monopoly of dramatic wit, the missing which, seems to have touched him so nearly, that in order to have an opportunity of expressing his regret on the occasion, he has introduced this eulogium on the Licensing Act, in which he has been since joined by none but patentees. As to the other remark, that the same plays need not be so often repeated; the very contrary has happened, and yet so managed by the undertakers, as that *satiety has not been the natural consequence*. This is effected by shewing a variety of performers in the principal characters of these stock pieces; a method

yet having quarrelled with the patentee of *Drury Lane*, absented himself from the theatre, and was thereupon taken in custody by a messenger upon the chamberlain's warrant; but applying for a *habeas corpus*, and being brought before lord chief justice *Holt*, he was discharged, and a censure passed upon the process of confinement.

whereby

whereby to excite a fresh appetite, and relish for them; if these performers had never before appeared, so much the better; the novelty was still greater; and though they might be raw, and not likely to succeed, they were still new, and served to fill the house, and as they were candidates for public applause only, they had no demand upon the profits. But to prevent satiety by a too frequent repetition of the same pieces, a method is hit upon by the managers of the winter theatres, which is, by withholding from the press the pieces they are particularly interested in, as is the case of the *Duenna* and the *School for Scandal*. This was a practice first adopted by the late facetious Mr. Foote; for as his company was too weak to attempt the pieces performed at the other houses, he depended intirely upon his own stock of wit and genius, and fell upon that † device to preserve novelty. With respect to new pieces, it is not, as it must be already perceived, for the interest of the managers to bring on any; and whilst the present act continues in force, unless that superiour controul is exerted, which by prescription is inherent with the frequenters of the theatre, as the creators, guardians, and protectors of its rights, they will continue to exercise their capricious power of rejecting all that are offered, to the utter extinction of the national dramatic taste. Though *undertakers* (as *Cibber* emphatically styles them) of public amusement, they should not, like the death-hunters their namesakes, seek to *bury* all the wit and genius that comes to their hands: yet, as managers for themselves of the money which they have embarked upon the patent, we can hardly expect them to bring out new plays to the diminution of their own profits, especially since they can vamp up, and revive stale

† Nevertheless, we doubt much whether the acting any new piece on a stage for hire, is not such a publication of it, as shall justify another theatre in making use of it (however the copy may be obtained) in any manner except printing, and offering the printed copies to sale, to the prejudice of the author: for if the bare purchasing a printed copy of a piece already performed upon one stage, shall convey a right to represent it on any other, there seems to be no good reason why the same right should not be allowable after the first run of a piece never printed, as such right seems to be only allowed in the former case on the presumption that the author has received all the benefit he could derive from the representation,

pieces, whose authors, long since peaceful inhabitants of the shades of *Elysium*, shall put in no claim for third nights; and since this, together with the aids to be occasionally derived from the inexhaustible fund of wit, humour, novelty, and invention, always at their devotion in the persons of the painter, dancing-master, taylor, carpenter, and harlequin belonging to the theatre, will fill their houses through the season——But the situation of dramatic writers with respect to the managers of the theatres cannot be better stated than in the words of Mr. *Ralph*, in his “Case of Authors” already cited; we shall therefore make no apology for concluding this History of the *English* Stage, with what he has said of the present state of it; the more especially, as the tract itself is now become very scarce.

‘ The stage, says that gentleman, is the creature of the public, though the administration of it is become a perquisite of the crown: the stock of wit and genius it subsists upon (if managers will allow any thing to be stock, besides clothes and scenes) was bequeathed to the public by the better writers of better times, who had little, very little, besides the air of a character in reversion for their reward: and that stock so bequeathed, has not only been paid for a thousand times over and over, but is still paying for, and never so largely as at present, by the nightly contributions of the public.

‘ Here therefore one would think every man capable of contributing to the public entertainment by his pen, might repair with assurance of being admitted to some occasional share of the public liberality.

‘ But in truth, an author has more difficulties to struggle with in this walk than in any other. The dramatical muse is the coyest of the choir; and yet as often stoops to a coxcomb, as any woman of them all. To *Addison*, she was a prude; she was a wanton to *Cibber*; and in general when least courted is easiest won. To cohabit with her, is the only way to obtain a sure ascendancy over her. It was by the dint of perpetual assiduity and familiarity, *Shakespeare*, *Johnson*, *Fletcher*, *Shirley*, *Massinger*, *Dryden*, *Otway*, *Southern*, *Congreve*, *Vanbrugh*, &c. obtained their several degrees of mastery. But in our days, all access to her is in a manner cut off. Those who have the custody of the stage, claim also the custody of the muse; and

‘ fit

fit in judgement on the virility of the suitor; before he is permitted to make his effort: And having once pronounced him impotent, he is so to be esteemed for ever. Hence the sterility which has so long disgraced us; and the obvious inference, that if the same rigour had been always practised, we never should have had any stage at all.

Even the bookseller is a perfect *Mæcenas*, compared to the manager. On the stage, exhibition stands in the place of composition: the *manager*, whether *player* or *barlequin*, must be the sole pivot on which the whole machine is both to move and rest: there is no *drawback* on the profit of the night in *old plays*; and any *access* of reputation to a dead author, carries no impertinent claims, and invidious distinctions along with it.

Hence the preparatives from season to season, so artfully laid to keep the relish for these stale performances alive; as also to deaden every wish for new ones!—and hence that variety of practice on the public, to make them ashamed of feeling, much more owning, that they are *weary* of the *repetition*.

Add to all this; that, if by the very caprice of the times, some diversification should become absolutely necessary, a manager may either make use of his own hand, or transfer the job to the most pliant of his followers, in bar of all other pretenders: and if he can neither write or read, and has besides an insuperable aversion to all that can, his carpenter, and dancing-master, shall club for an entertainment to put letters themselves out of countenance.

'Tis true, authors are as apt as other men to mistake their talents, and over-rate their performances; and the partizans of the theatre (who by one device or another, are become a little legion; all choice spirits, and as well disciplined as the troops of *Prussia*) will hardily tell you, that the *one* of a *thousand* who deserves encouragement, never fails to receive it.

Whence it should follow, that infallibility, denied to the church and not pretended to in the state, is the sole property of the stage; and that the present managers are the only great men our poor country has left to boast of. But then *Cibber* was player, writer, and manager too; and over and above, a bottle of as pert small beer, as ever whizzed in any man's face: notwithstanding

standing which, *Gay*, under his dictatorship, was driven from *Drury Lane* to *Lincoln's-inn-fields*; and had it not been for an uncommon confederacy of men of rank and parts in support of his pretensions, his excellent *opera* (from whence *both* houses have drawn such considerable profits) had been rejected at both houses alike.

So that infallibility, if *now* lodged behind the scenes, was not always lodged there: and as the public has not always been so subject to infatuation, as it seems to be at present, every such instance of over presumption, was in those days suitably resented; as this very *Corinthian* (for so he was then called) often found to his cost, though never to his confusion.

In short, it needs no proof, that he, who cannot stoop as low to a manager of either house as to a minister, who cannot submit as implicitly to his commands; who cannot wait for years in expectation of the honour of receiving them, or who does not previously cover himself against such a mixture of cajoleries and cruelties, as he must otherwise encounter, under the patronage and protection of the great (which is a practice altogether unfair, as having a tendency to make that the prey of influence, which ought to be the reward of merit only) had better from the first take refuge even in *Grub Street*, and indent himself to be a garetteer for ever.

And if with the true *nonchalance* of the indifferent, for all that is indifferent to them, my reader should here, half-yawning, interject, *well, and what will the publick lose by such a loss, I beseech you?* the answer follows—nothing, in the present course of theatrical management—nothing, if the stage has really reached perfection—if all the faults, follies, and misfortunes of man, arising from bad passions, bad principles, and bad examples, have already been exposed in all the various lights they can bear; if the age is to slide away unmarked with any improvement of its own, and we are only to be amused, not profited by the lessons and amusements of our forefathers.

But, if the great use of the stage is to be a looking-glass to the times, and every year produces its own crop of vice and absurdity; if hitherto we have been so charmed with the wild luxuriancy of *Shakespeare*, that we have scarce attended to the more regular productions

‘ductions of *Johnson* and *Congreve*; and if in the opinion of all *Europe*, our dramatical taste remains as rude as ever, there is, and will be growing employment for all the wit and genius growing or likely to grow amongst us; and the public is every way an enemy to itself, for not demanding and insisting on having it applied accordingly.

‘When the playhouse is named, I make it a rule to pull off my hat; and think myself obliged to give way to the lowest implement belonging to it. He that has or can get more money than I, is, on the principles of our *qualification acts*, my superior.

‘I am ready to make my best acknowledgements to a *barlequin*, who has continence enough to look upon an author in the green-room, of what consideration soever, without laughing in his face.

‘Five hundred pounds a year, and a benefit clear of all deduction, is a consideration that no first rate performer, male or female, will be content with it, besides what can be levied over and above, by occasional trips to *Dublin*: so that in such exalted company, an author has no right to sit down—and in case of any competition, it is not easy to pronounce, what would be the case of any *other* man; however born, however situated, or however meritorious for positive service done to the public, under the disparagement of *inferior* pay.

‘Instead therefore of talking of the present *dignified* state of the stage, I think we ought rather to talk of its *thriving* state: we have now one or two great performers; and time was, when we had a constellation of such; when the majesty as well as energy of tragedy, the grace as well as glee of comedy, was displayed at full: and yet, at that time, the nightly charge of the house did not exceed forty-five pounds; whereas it is now said to be eighty.

‘To what a size this tympany is further to grow, and what further degree of importance it is to attain, who shall take upon him to pronounce!

‘The people of *Rome*, enraged against *Augustus* on account of certain oppressive laws by him imposed upon them, but more, for having banished *Pylades*, the comedian, were so infatuated, that they submitted to the former, for the sake of obtaining a recall of the latter.

‘And,

And, according to all appearances, are not we in a fair way of running theatre-mad too? are not we already so dazzled and bewitched with its charms, as to become our own dupes in every thing belonging to it? have not the rival pretensions of any two things a degree above candle snuffers, thrown our audiences into uproar and confusion? have not we already transferred the merit of the composer to the performer? have we not gone farther still, and supposed the merit of the personated character to adhere to the real? are we not on the point of giving them place and precedence in all companies accordingly? and is it not within the reach of possibility, that they may come to have a like ascendancy every where?

We laugh at *Indians* and *Negroes* for setting a supreme value on things intrinsically worth nothing: and yet, how small is the difference between us?

I throw my bread upon the waters, without any hopes of finding it after many days.

Suppose, by way of provision against the partialities which all men are subject to, the managers of the theatres should be prevailed upon, either by the interposition of the *pit*, or the superior authority of an additional clause to the *Licence Act*, to transfer so much of their power, as regards the acceptance or rejection of dramatical pieces, to a select committee.

They would, in such case, be exonerated of an office equally troublesome and invidious, and by the interposition of some such neutral principle, a ready way for the future might be opened to every man of genius in that province, to derive to himself, as before hinted, what share of advantage his share of merit should intitle him to.

Audire jubet vos IMPERATOR HISTRICUS, is a dictate we ought to be ashamed of submitting to from the stage any longer: and the expedient before us might be so improved, as to answer exactly, in use and purpose, to the institution alluded to in the following lines of the same prologue from whence that dictate is taken.

*Quodque ad ludorum curatores attinet,
Ne palma detur quoquam artifice injuria,
Neve ambitionis causa extrudantur foras,
Quo deteriores anteponantur bonis.*

PLAUT. *Pænul.*

End of the HISTORY of the ENGLISH STAGE.

CATALOGUE
OF
English Dramatic AUTHORS.

A.
GEORGE ADAMS.

THE Life and Death of *Sophocles*, an Historical Tragedy, never acted, 1746.

JOSEPH ADDISON, Esq.

1. *Rosamond*, an Opera, first set to Music by Mr. *Clayton*, after the *Italian Manner*, in 1706, and since that by Mr. *Arne*.
2. *Cato*, a Tragedy, 1712.
3. *The Drummer, or the Haunted House*, a Comedy, 1715.

WILLIAM ALEXANDER, Earl of *Sterline*.
See *Sterline*.

— ANDREWS, Esq.
Belphegor, or the *Wishes*, a Comic Opera, 1778.

ROBERT ARMIN.
The Two Maids of Moor-clack, a Comedy, 1599.

Dr. ARMSTRONG.
The Fatal Discovery, a Tragedy, 1769.

Dr. THOMAS AUGUSTINE ARNE.
1. *Artaxerxes*, an Opera, 1762.
2. *The Rose*, a Comic Opera, 1773.

ANTHONY ASTON.
Love in a Hurry, a Comedy, 1709.

JOHN

CATALOGUE OF ENGLISH

JOHN TRACY ATKINS, Esq.

Periander King of Corinth, a Tragedy, 1731.

JAMES AYRES.

Sancho at Court, or the Mock Governor, an Opera, 1741.

WILLIAM AYRE.

1. *Amintas*, a Pastoral, translated from *Tasso*.
2. *Merope*.

Capt. AYSCOUGH.

Semiramis, a Tragedy, 1776.

B.

ABRAHAM BAILY.

The Spiteful Sister, a Comedy, 1667.

Dr. JOHN BAILY.

The Married Coquet, a Comedy, printed by Subscription, for the Benefit of his Widow, 1746.

THOMAS BAKER.

1. *The Humours of the Age*, a Comedy, 1704.
2. *An Act at Oxford*, a Comedy, 1705.
3. *Tunbridge Walks, or the Yeoman of Kent*, a Comedy, 1706.

JOHN BALE, Bishop of *Offory*.See *Offory*.

JOHN BANCROFT.

Sertorius, a Tragedy, 1679.

JOHN BANKS.

1. *Rival Kings, or the Loves of Oroondates and Statira*, a Tragedy, 1677.
2. *Destruction of Troy*, a Tragedy, 1679.
3. *Virtue Betrayed, or Anna Bullen*, a Tragedy, 1682.
4. *Unhappy Favourite, or the Earl of Essex*, a Tragedy, 1682.
5. *Island Queens, or the Death of Mary Queen of Scotland*, a Tragedy, 1684.
6. *Innocent Usurper, or the Death of Lady Jane Gray*, a Tragedy, 1694.
7. *Cyrus the Great*, a Tragedy, 1696.

Sir WILLIAM BARCLAY.

The Lost Lady, a Tragi-comedy, 1639.

RICHARD

DRAMATIC AUTHORS.

49

RICHARD BARFORD.

The Virgin Queen, a Tragedy, 1723.

THOMAS BARKER.

1. *The Beau defeated, or the Lucky Younger Brother*, a Comedy.

2. *Fidelia and Fortunatus*, 1690.

WILLIAM BARKSTED.

Hiren, or the Fair Greek, a Tragedy, 1611.

BARNABY BARNES.

The Devil's Charter, a Tragedy, 1607.

ROBERT BARON, Esq.

1. *Deorum Dona*, a Masque, 1647.

2. *Gripus and Hegio, or the Passionate Lovers*, a Pastoral in Three Acts, 1647.

3. *Mirza*, a Tragedy, 1647.

LODOWICK BARRY.

Ram Alley, or Merry Tricks, a Comedy, 1611.

The Rev. Mr. HENRY BATE.

1. *The Rival Candidates*, a Comic Opera of Two Acts, 1775.

2. *The Black-a-moor washed white*, a Comic Opera, 1776.

FRANCIS BEAUMONT.

See *Fletcher*.

CHARLES BECKINGHAM.

1. *Scipio Africanus*, a Tragedy, 1718.

2. *Henry IV. of France*, 1719.

Capt. WILLIAM BEDLOE.

The Excommunicated Prince, a Tragedy, 1679.

Mrs. APHRA BEHN.

1. *Abdelazer, or the Moor's Revenge*, 1671.

2. *Amorous Prince, or the Curious Husband*, a Comedy, 1671.

3. *Forced Marriage, or the Jealous Bridegroom*, a Tragi-comedy, 1671.

4. *Dutch Lovers*, a Comedy, 1673.

5. *Town Fop, or Sir Timothy Tawdry*, a Comedy, 1677.

6. *Sir Patient Fancy*, a Comedy, 1678.

7. *Feigned Courtezans, or a Night's Intrigue*, a Comedy, 1679.

8. *Rover, or the banished Cavalier*, a Comedy, 1681.

E

9. City

30 CATALOGUE OF ENGLISH

9. *City Heirefs, or Sir Timothy Treat-all*, a Comedy, 1682.

10. *False Count, or a New Way to Play an Old Game*, a Comedy, 1682.

11. *Round Heads, or the Good Old Cause*, a Comedy, 1682.

12. *Young King, or the Mistake*, a Tragi-comedy, 1683.

13. *Emperor of the Moon*, a Farce, 1687.

14. *Lucky Chance, or an Alderman's Bargain*, a Comedy, 1687.

15. *Widow Ranter, or the History of Bacon in Virginia*, a Tragi-comedy, 1690.

16. *The Younger Brother, or the Amorous Jilt*, 1690.

DAWBRIDGE-COURT BELCHIER.

Hans Beer Pot, see me, and see me not, 1618.

DANIEL BELLAMY, sen. and jun.

1. *The Rival Priests, or the Female Politicians*.

2. *The Perjured Devotee, or Force of Love*.

3. *Vanquished Love, or the Jealous Queen*.

4. *The Rival Nymphs, or the Merry Swain*.

5. *Innocence betrayed, or the Royal Impostor*.

6. *Love triumphant, or the Rival Goddesses*.

7. *Three Select Scenes of the much-admired Guarini's Pastor Fido*.

8. *The Languishing Lovers*.

These Authors, in 1746, printed Two Volumes of Miscellanies in Twelves, where the above are to be met with.

PHILIP BENNET, Esq.

The Beau's Adventure, a Farce, 1733.

Mr. BENTLEY.

The Wishes, or Harlequin's Mouth opened, a Comedy, 1761.

RICHARD BERNARD.

Lived in the Reign of Queen *Elizabeth*, and was the first Translator of *Terence's* Comedies entire.

THOMAS BETTERTON.

1. *The Revenge, or a Match in Newgate*, a Comedy, 1682.

2. *The Woman made a Justice*, a Comedy.

3. *Unjust Judge, or Appius and Virginia*, a Tragedy, 1694.

4. *Dioclesian*,

DRAMATIC AUTHORS.

37

4. *Dioclesian*, or the Prophetess, a Dramatic Opera, 1707.

5. The Amorous Widow, or the Wanton Wife, a Comedy, 1702.

6. Masque in the Opera of the Prophetess, 1690.

ISAAC BICKERSTAFF.

1. *Thomas and Sally*, a Dramatic Entertainment, 1760.

2. Love in a Village, an *English* Opera, 1762.

3. The Plain Dealer, a Comedy altered from *Wycherly*, 1765.

4. The Maid of the Mill, a Comic Opera, 1765.

5. *Daphne and Anintor*, a Comic Opera, 1765.

6. The Accomplished Maid, a Comic Opera, from the *Buona Figliuola* of Goldoni, 1766.

7. Love in the City, a Comic Opera, 1767.

8. The Hypocrite, a Comedy, taken from *Moliere* and *Gibber*, 1768.

9. *Dr. Last in his Chariot*, a Comedy of Three Acts, 1769.

10. The Captives, a Comic Opera, 1769.

11. It is well it is no Worse, a Comedy, 1770.

WILLIAM BILLERS, Esq.

Injured Innocence, a Tragedy, 1729.

MARTIN BLADEN, Esq.

1. *Solon*, or Philosophy no Defence against Love, a Tragi-comedy, 1705.

2. *Orpheus and Euridice*, 1705.

Rev. Mr. BLANCH.

1. Beau Merchant, 1714.

2. Swords into Anchors, a Comedy, 1725.

MURROUGH BOYLE, Lord Visc. *Blessington*.
The Lost Princess, a Tragedy.

CHARLES BODENS, Esq.

The Modish Couple, a Comedy, 1733.

BARTON BOOTH.

Dido and Æneas, a Masque, 1716.

Mrs. FRANCES BOOTHBY.

Marcellia, or the Treacherous Friend, 1670.

REUBEN BOURNE.

The Contented Cuckold, or the Woman's Advocate, 1692.

ELIZABETH BOYDE.

Don Sancho, a Farce, 1739.

ABEL BOYER.

Translated from the *French* of *Racine*, a Play called
The Victim, or *Achilles* and *Iphigenia* in *Aulis*, 1702.

Rev. Dr. NICHOLAS BRADY.

The Rape, or the Innocent Impostors, a Tragedy,
1692.

SAMUEL BRANDON.

The Virtuous *Ostavia*, a Tragi-comedy, 1598.

THOMAS BRERETON.

1. *Esther*, or Faith Triumphant, a Tragedy, 1716.
2. *Sir John Oldcastle*, or Love and Zeal, a Tragedy.

NICHOLAS BRETON.

The Old Man's Lesson, or the Young Man's Love,
an Interlude, 1563.

The above is attributed to this Gentleman, but those
who have read the Piece, know he is only Editor.

JOHN DURANT BREVAL.

1. The Play's the Plot, a Comedy, 1717.
2. The Strollers, taken from the above.
3. The Mock Princes.
4. The Confederates, a Farce.

ANTHONY BREWER.

1. *Lingua*, a Comedy, 1607.
2. The Country Girl, a Comedy, 1647.
3. The Love-sick King, 1655.

——— BRIDGES.

The *Dutchman*, a Musical Entertainment, 1775.

ALEXANDER BROME.

The Cunning Lovers, a Comedy, 1654.

RICHARD BROME.

1. *Antipodes*, a Comedy, 1640.
2. *Sparagus Garden*, 1640.
3. *Jovial Crew*, or the Merry Beggars, 1652.
4. *City Wit*, or the Woman wears the Breeches, a
Comedy, 1653.
5. *Court Beggar*, a Comedy, 1653.
6. *Damoiselle*, or the Ordinary, a Comedy, 1653.
7. *Mad Couple well matched*, a Comedy, 1653.
8. *Novella*, a Comedy, 1653.
9. *Queen's Exchange*, 1657.

DRAMATIC AUTHORS.

53

10. *Covent-garden weeded, or the Middlesex Justice*, 1658.
11. *Love-sick Court, or the ambitious Politic*, 1658.
12. *New Academy, or the new Exchange, a Comedy*, 1658.
13. *English Moor, or the Mock Marriage, a Comedy*, 1659.
14. *Queen and Concubine, a Comedy*, 1659.
15. *Northern Lass, or the Nest of Fools, a Comedy*, 1663.

FULK GREVILLE, Lord Brook.

1. *Alabam*, a Tragedy, 1633.
2. *Muſtapha*, a Tragedy, 1633.

HENRY BROOKE, Esq.

1. *Gustavus Vasa*, a Tragedy, 1738.
2. *The Betrayer of his Country*, a Tragedy, 1741, since altered to the Earl of *Westmoreland*.
3. *Jack the Giant-killer*, played in *Dublin*, in the Year 1748, but prohibited after the first Representation.
4. *The Earl of Essex*, a Tragedy, 1761.

Mrs. ——— BROOKES.

Virginia, a Tragedy, 1756, never acted.

ANTHONY BROWNE, Esq.

Fatal Retirement, a Tragedy, deservedly damned about the Year 1741.

Rev. Dr. BROWNE.

1. *Athelstan*, a Tragedy, 1756.
2. *Barbarossa*, a Tragedy.

MOSES BROWN.

1. *All be-devilled, or the House in a Hurry*, a Farce, 1723.
2. *Polidus*, a Tragedy, 1723.

SACKVILLE, Lord Buckburſt.

Ferrex and Porrex, a Tragedy, 1565.

JOHN SHEFFIELD, Duke of Buckingham.

1. *Julius Cæſar*, from *Shakeſpeare*, 1729.
2. *The Death of Marcus Brutus*, 1729.

GEORGE VILLIERS, Duke of Buckingham.

1. *The Rehearſal*, a Comedy, 1671.
2. *The Chances*, a Comedy, 1682.
3. *The Reſtoration, or right will take Place*, a Tragi-comedy.

34 CATALOGUE OF ENGLISH

CHRISTOPHER BULLOCK.

1. Woman's a Riddle, a Comedy, 1716.
2. The Slip, a Farce, 1716.
3. The Cobbler of *Preston*, a Farce, 1717.
4. The Adventures of Half an Hour, a Farce, 1717.
5. The Perjurer, a Farce, 1717.
6. Woman's Revenge, or a Match in *Newgate*, from *Marston's Dutch Courtezan*, 1718.

GENERAL BURGOYNE.

1. The Maid of the Oaks, a Pastoral-comedy, 1774.
2. Bon Ton, or High Life above Stairs, a Farce of Three Acts, 1775.

HENRY BURKHEAD.

Cola's Fury, or *Lirenda's Misery*, a Tragedy, 1645.

CHARLES BURNABY, Esq.

1. Love Betrayed, or the agreeable Disappointment, a Comedy, 1701.
2. The Modish Husband, a Comedy, 1702.
3. The Ladies Visiting Day, a Comedy, 1703.
4. The Reformed Wife, a Comedy, 1705.

HENRY BURNELL, Esq.

Landgartha, a Tragi-comedy, 1641.

AMYAS BUSH, Esq.

Socrates, a Dramatic Poem, 1758.

C.

JOHN CARELL.

Sir Salomon, or the Cautious Coxeomb, a Comedy, 1671.

Lady ELIZABETH CAREW.

Mariam the Fair Queen of Jewry, a Tragedy, 1613.

THOMAS CAREW.

Lived in the Reign of *Charles I.*

Cælum Britannicum, a Masque.

GEORGE SAVILLE CAREY.

Shakespeare's Jubilee, a Masque, never acted, 1769.

HENRY CAREY.

1. Hanging and Marriage, or the Dead Man's Wedding, a Farce, 1715.
2. The Contrivances, a Farce, 1717.
3. *Amelia*, an Opera, 1732.
4. *Chronon-*

4. *Chrononhotontologos*, a Mock Tragedy, 1734.
5. *The Honest Yorkshire Man*, a Farce, 1735.
6. *A Wife well managed*, a Farce, 1735.
7. *Betty*, or the Country Bumpkins, a Ballad Farce, 1738.
8. *Nancy*, or the parting Lovers, a Musical Interlude, 1739.
9. *Dragon of Wantley*, a Burlesque Opera, 1738.
10. *Margery*, or a worse Plague than the Dragon, a Ballad Farce, 1739.
11. *Teraminta*, an Opera, 1732.

LODOWIC CARLELL, Esq.

1. *Arviragus and Philicia*, in Two Parts, a Tragi-comedy, 1639.
2. *Passionate Lover*, 1655.
3. *Fool would be a Favourite*, or the Discreet Lover, 1657.
4. *Osmond the Great Turk*, 1657.
5. *Deserving Favourite*, a Tragi-comedy, 1659.
6. *Heraclius*, Emperor of the East, a Tragedy, 1664.
7. *The Spartan Ladies*, a Comedy.

JAMES CARLISLE.

The Fortune-hunters, or two Fools well met, a Comedy, 1689.

RICHARD CARPENTER.

The Pragmatical Jesuit new leavened, 1634.

WILLIAM CARTWRIGHT.

1. *The Ordinary*, a Comedy, 1651.
2. *Lady Errant*, a Tragi-comedy, 1657.
3. *Royal Slave*, a Tragi-comedy, 1639.
4. *Siege*, or *Love's Convert*, Tragi-comedy, 1641.

GEORGE CARTWRIGHT.

Heroic Lover, or the *Infanta of Spain*, a Tragedy, 1661.

SUSANNA CENTLIVRE.

1. *The Perjured Husband*, a Tragedy, 1702.
2. *The Beau's Duel*, or a Soldier for the Ladies, a Comedy, 1703.
3. *The stolen Heiress*, or the *Salamanca Doctor* outwitted, a Comedy, 1704.
4. *The Gamester*, a Comedy, 1704.
5. *The Basset Table*, a Comedy, 1705.
6. *Love at a Venture*, a Comedy, 1705.
7. *Love's Contrivances*, a Comedy, 1705.

8. The

8. *The Busy Body*, a Comedy, 1708.
9. *Marplot*, the second Part of the *Busy Body*, 1709.
10. *The Platonick Lady*, a Comedy, 1710.
11. *The Perplexed Lovers*, a Comedy, 1710.
12. *The Man's bewitched, or the Devil to do about her*, a Comedy, 1713.
13. *The Wonder, a Woman keeps a Secret*, a Comedy, 1714.
14. *The Cruel Gift*, a Tragedy, 1716.
15. *A Gotham Election*, a Farce, 1716.
16. *A Wife well managed*, a Farce, 1716.
17. *Bickerstaff's Burial*, a Work for the Upholders, a Farce, 1717.
18. *Bold Stroke for a Wife*, a Comedy, 1718.
19. *The Artifice*, a Comedy, 1721.

ROBERT CHAMBERLAIN.

The Swaggering Damsel, a Comedy, 1640.

WILLIAM CHAMBERLAIN, M. D.

Love's Victory, a Tragi-comedy, 1658.

GEORGE CHAPMAN.

1. *Blind Beggar of Alexandria*, a Comedy, 1598.
2. *Humorous Day's Mirth*, a Comedy, 1599.
3. *Eastward Hoe*, a Comedy, 1605.
4. *All Fools*, a Comedy, 1605.
5. *The Gentleman Usher*, a Comedy, 1606.
6. *Monsieur d'Olive*, a Comedy, 1606.
7. *Conspiracy*, 1608.
8. *Charles Duke of Byron*, a Tragedy, 1608.
9. *May Day*, a Comedy, 1611.
10. *Widow's Tears*, a Comedy, 1612.
11. *Masque of Middle Temple and Lincoln's Inn*, 1613.
12. *Buffy d'Ambaise*, a Tragedy.
13. *Buffy d'Amboise*, his Revenge, a Tragedy, 1613.
14. *Two wise Men, and all the rest Fools*, 1619.
15. *Cæsar and Pompey*, a Tragedy, 1631.
16. *Alphonfus*, Emperor of Germany, a Tragedy, 1654.
17. *Revenge for Honour*, a Tragedy, 1654.
18. *Temple*, a Masque.

CHARLOTTE CHARKE.

The Art of Management, a Farce, 1735.

A. CHAVES.

The Lover's Cure, a Comedy, 1700.

HENRY CHERKE.

Free-will, a Tragedy.

WILLIAM

WILLIAM RUFUS CHETWOOD.

1. The Lovers Opera, 1730.
2. The Generous Free Mason, or the Constant Lady, with the Humours of Squire Noodle and his Man Doodle, a Tragi-comi-farcical Ballad Opera.
3. The Humours of *Exchange Alley*, a Farce.
4. *South Sea*, or the Biters Bit, a Farce.

COLLEY CIBBER, Esq. Poet Laureat.

1. Love's Last Shift, or the Fool in Fashion, a Comedy, 1696.
2. Woman's Wit, or the Lady in Fashion, a Comedy, 1699.
3. *Xerxes*, a Tragedy, 1699.
4. Love makes a Man, or the Fop's Fortune, a Comedy, 1700.
5. She would and She would not, or the Kind Impostor, a Comedy, 1703.
6. The Careless Husband, a Comedy, 1704.
7. *Perolla and Izadora*, a Tragedy, 1706.
8. The Rival Fools, a Comedy, 1708.
9. The Lady's last Stake, or the Wife's Resentment, a Comedy, 1709.
10. *Richard the Third*, altered from several of *Shakespeare's* Plays, a Tragedy, 1710.
11. The Double Gallant, or the Sick Lady's Cure, a Comedy, 1710.
12. The Comical Lovers, a Comedy, 1712.
13. The School Boy, a Farce, 1712.
14. *Ximena*, or the Heroic Daughter, a Tragedy, from *Racine*, 1713.
15. The Nonjuror, a Comedy, 1717.
16. *Venus and Adonis*, a Masque, 1717.
17. *Myrtilla*, a Pastoral Interlude, 1717.
18. The Refusal, or the Ladies Philosophy, a Comedy, 1720.
19. *Cæsar in Egypt*, a Tragedy, 1725.
20. The Provok'd Husband, or a Journey to *London*, a Comedy, 1727.
21. Love in a Riddle, a Pastoral Opera, 1728.
22. *Damon and Phillida*, a Ballad Farce.
23. Papal Tyranny, in the Reign of King *John*, a Tragedy, 1744.
24. *Hob*, or the Country Wake, a Farce, an Alteration from *Dogget's Country Wake*,

25. The

68 CATALOGUE OF ENGLISH

25. *The Rival Queens*, with the Humours of *Alexander the Great*, a Burlesque on *Lee's Rival Queens*, 1729.

SUSANNA MARIA CIBBER.

The Oracle, a Farce, 1752.

THEOPHILUS CIBBER.

1. *Henry the Sixth*, from *Shakespeare*, a Tragedy, 1721.

2. *The Lover*, a Comedy, 1731.

3. *Patie and Peggy*, a Ballad Opera, from the Gentle Shepherd of *Allan Ramsay*, 1731.

4. An Alteration of *Shakespeare's Romeo and Juliet*, 1745.

MICHAEL CLANCY, M. D.

1. *Hermon Prince of Chorea*, or the Extravagant Zealot, 1746.

2. *The Sharper*, a Comedy.

JOHN CLELAND.

1. *Tombo Chiqui*, an Entertainment of three Acts, 1758.

2. *Titus Vespasianus*, a Tragedy, 1760.

CATHARINE CLIVE.

1. *Bayes in Petticoats*, 1753.

2. *Every Woman in her Humour*, 1760.

3. *Island of Slaves*, a Comedy, 1761.

ROBERT CODRINGTON.

Ignoramus, from the Latin Play of *R. Ruggles*, 1631.

CHARLES COFFEY.

1. *The Beggar's Wedding*, an Opera, 1729.

2. *The Devil to pay*, or the Wives Metamorphosed, from *Jervon's Devil of a Wife*, 1731.

3. *The Merry Cocker*, or the Second Part of the Devil to pay. Damned the first Night, 1731.

4. *The Female Parson*, or the Beau in the Suds, 1732. Damned the first Night.

5. *Southwark Fair*, or the Sheep Shearers, 1732.

6. *A Wife and no Wife*, a Farce, 1732.

7. *The Boarding School Romps*, an Opera of one Act, from *Dursey's Love for Money*, 1733.

8. *The Devil upon two Sticks*, or the Country Beau, 1744.

Sir ASTON COKAIN.

1. *A Masque*, at *Bretbie, Derbyshire*, on Twelfth Night, 1639.

2. *Obstinate Lady*, a Comedy, 1658.

3. *Trapolin Creduto Principe*, a Tragi-comedy, 1658.

4. *Oziel's Tragedy*, 1669.

GEORGE

GEORGE COLMAN, Esq.

1. *Polly Honeycombe*, a Dramatic Novel, 1760.
2. *The Jealous Wife*, a Comedy, 1761.
3. *The Musical Lady*, a Farce, 1762.
4. *Philaster*, or *Love lies a Bleeding*, a Tragedy, altered from *Beaumont and Fletcher*, 1763.
5. *The Deuce is in him*, a Farce, 1763.
6. *The Fairy Tale*, from *Shakespeare's* *Midsummer's Night Dream*, 1764.
7. *The Clandestine Marriage*, a Comedy, 1766. Mr. *Garrick* assisted in writing this Piece.
8. *The English Merchant*, a Comedy, 1767.
9. *The Oxonian in Town*, a Comedy of two Acts, 1767.
10. *Man and Wife*, or the *Shakespeare's Jubilee*, a Comedy in three Acts, 1769.
11. *The Man of Business*, a Comedy, 1774.
12. *Epicæne*, or the *Silent Woman*, altered from *Ben Johnson*, 1776.
13. *The Spleen*, or *Islington Spa*, a Comedy of two Acts, 1776.
14. *New Brooms*, a Prelude, 1776.
15. *The Spanish Barber*, or *Fruitless Precaution*, a Comedy of three Acts, 1777.
16. *The Female Chevalier*, a Comedy in three Acts, altered from *Tuwerne's* *Artful Husband*, 1778.
17. *Nature will prevail*, a Dramatic Proverb, 1778.
18. *Suicide!* a Comedy, 1778.
19. *Bonduca*, altered from *Beaumont and Fletcher*, 1778.

Sir GEORGE COLLIER.

Selima and Azor, a Dramatic Romance, 1776.

MATTHEW CONCANNEN, Esq.

Wexford Wells, a Comedy, 1721.

WILLIAM CONGREVE, Esq.

1. *The Old Batchelor*, a Comedy, 1691.
2. *The Double Dealer*, a Comedy, 1692.
3. *Love for Love*, a Comedy, 1693.
4. *The Mourning Bride*, a Tragedy, 1696.
5. *The Way of the World*, a Comedy, 1699.
6. *The Judgement of Paris*, a Masque, 1700.
7. *Semele*, an Opera, the Music by *Handel*, 1710.

— CONOLLY.

The Connoisseur, a Comedy, 1734.

EDWARD COOK, Esq.

Love's Triumph, or the *Royal Union*, a Tragedy, 1678.

JOHN

60 CATALOGUE OF ENGLISH

JOHN COOK.

Green's Tu Quoque, a Comedy, 1599.

THOMAS COOKE.

1. *The Triumphs of Love and Honour*, a Tragedy, 1731.
2. *The Mournful Nuptials*, or *Love the Cure of all Woes*, 1735.
3. *The Eunuch*, or *Derby Captain*, a Farce, from *Terence*, 1737.
4. *Love the Cause and Cure of Grief*, or *the Innocent Murderer*, 1743.

Mrs. COOPER.

The Rival Widows, a Comedy, 1735.

JOHN COREY.

The Generous Enemies, or *the Ridiculous Lovers*, a Comedy, 1672.

JOHN COREY.

1. *The Metamorphosis*, or *the Old Lover outwitted*, a Comedy, 1704.
2. *A Cure for Jealousy*, a Comedy, 1705.

CHARLES COTTON, Esq.

Translator of *Horace*, a French Tragedy of *Monfieur Corneille*, 1671.

ABRAHAM COWLEY.

1. *Love's Riddle*, a Comedy, 1633.
2. *The Cutter of Coleman Street*, 1633.
3. *The Guardian*, a Comedy, 1650.

Mrs. COWLEY.

The Runaway, a Comedy, 1776.

ROBERT COX.

The Editor of a Collection of Drolls and Farces under the Title of

The Wits, or *Sport upon Sport*, 1673; the following are of his own Composition:

1. *Ætæon and Diana*, a Farce, 1696.
2. *Oenone with the Humours of Bumpkins*, a Farce, 1696.
3. *Hobbinal*, a Farce, 1696.
4. *Singing Simpkin*, a Farce, 1696.
5. *Simpleton the Smith*, a Farce, 1696.

JOSEPH CRADDOCK, Esq.

Zobeide, a Tragedy, 1771.

DAVID

DRAMATIC AUTHORS.

61

DAVID CRAUFURD, Esq.

1. *Courtship A-la-mode*, a Comedy, 1700.
2. *Love at first Sight*, a Comedy, 1704.

——— CRISP.

Virginia, a Tragedy, 1754.

JOHN CROWN.

1. *Juliana*, or the Princess of Poland, a Tragi-comedy, 1671.
2. *Andromache*, a Tragedy, 1675.
3. *Calista*, or the Chaste Nymph, a Masque, 1675.
4. *Country Wit*, a Comedy, 1675.
5. *Destruction of Jerusalem*, first Part, 1677.
6. *Destruction of Jerusalem*, second Part, 1677.
7. *Ambitious Statesman*, or the Loyal Favourite, a Tragedy, 1679.
8. *Charles the Eighth of France*, or the Invasion of Naples by the French, an Historical Play, 1680.
9. *Henry the Sixth*, a Tragedy, first Part, 1681.
10. *Henry the Sixth*, second Part, or the Misery of Civil War, a Tragedy, 1681.
11. *Thyestes*, a Tragedy, 1681.
12. *City Politics*, a Comedy, 1683.
13. *Sir Courthly Nice*, or it cannot be, a Comedy, 1685.
14. *Darius King of Persia*, a Tragedy, 1688.
15. *English Friar*, or the Town Sparks, a Comedy, 1690.
16. *Regulus*, a Tragedy, 1694.
17. *The married Beau*, or the Curious Impertinent, a Comedy, 1694.
18. *Titus Andronicus*, or the Rape of Lavinia, a Tragedy, altered from *Shakespeare*, 1696.
19. *Caligula*, Emperor of Rome, a Tragedy, 1698.

RICHARD CUMBERLAND, Esq.

1. *The Banishment of Cicero*, a Tragedy, 1760.
2. *The Summer's Tale*, a Musical Comedy, 1765.
3. *The Brothers*, a Comedy, 1769.
4. *The West Indian*, a Comedy, 1771.
5. *The Fashionable Lovers*, a Comedy, 1772.
6. *The Note of Hand*, or a Trip to Newmarket, a Farce, 1774.
7. *The Cholerick Man*, a Comedy, 1774.
8. *The Princess of Parma*, a Tragedy, performed at Mr. Hanbury's private Theatre at Kelmarsh in Northamptonshire, 1774.

62 CATALOGUE OF ENGLISH

9. The Election, a Farce, performed with the Princes of *Parma*, 1774.

10. The Battle of *Hastings*, a Tragedy, 1778.

JOHN CUTTS.

Rebellion defeated, or the Fall of *Desmond*, a Tragedy, 1745.

D.

The Rev. Dr. DALTON.

Comus, an Alteration of *Milton's Masque*, 1739.

JOHN DANCER.

Translated,

1. *Aminta*, a Pastoral, 1660.

2. *Nicomede*, a Tragi-comedy, 1671.

3. *Agrippa*, King of *Alba*, or the False *Tiberinus*, a Tragi-comedy, 1675.

SAMUEL DANIEL, Esq.

1. *Cleopatra*, a Tragedy, 1623.

2. *Hymen's Triumph*, a Pastoral Tragi-comedy, 1623.

3. *Philotas*, a Tragedy, 1623.

4. The Queen's *Arcadia*, a Pastoral Tragi-comedy, 1623.

5. Visions of the Twelve Goddesses, a Masque, 1623.

JAMES DARCY, Esq.

1. Love and Ambition, a Tragedy, 1731.

2. The Orphan of *Venice*, a Tragedy, 1749.

Sir WILLIAM DAVENANT.

1. *Albovine King of the Lombards*, a Tragedy, 1629.

2. Cruel Brother, a Tragedy, 1630.

3. *Just Italian*, a Tragi-comedy, 1630.

4. Love and Honour, a Tragi-comedy, 1635.

5. Triumphs of the Prince *d'Amour*, a Masque, 1635.

6. The Wits, a Comedy, 1635.

7. Platonic Lovers, a Tragi-comedy, 1636.

8. *Britannia Triumphans*, a Masque, 1637.

9. The Unfortunate Lovers, a Tragedy, 1643.

10. Entertainment at *Rutland House*, by Way of Declamation and Music, after the Manner of the Ancients, 1657.

11. Siege of *Rhodes*, in two Parts, 1663.

12. Distresses, a Tragi-comedy, 1673.

13. Fair Favourite, a Tragi-comedy, 1673.

14. Law

DRAMATIC AUTHORS.

63

14. Law against Lovers, a Tragi-comedy.
15. Man's the Master, a Comedy, 1673.
16. Playhouse to be let, 1673.
17. News from *Plymouth*, a Comedy, 1673.
18. Temple of Love, a Masque, 1673.
19. Siege, a Tragi-comedy, 1679.

CHARLES DAVENANT, L. L. D.

Circe, a Dramatic Opera, 1677.

ROBERT DAVENPORT.

1. City Night Cap, or *Crede quod habes & habes*, a Tragi-comedy, 1661.
2. King *John* and *Matilda*, a Tragedy, 1665.

SAMUEL DAVY.

The Treacherous Husband, a Tragedy, 1737.

Mrs. MARY DAVIES.

1. *The Humours of York*, a Comedy, 1715.
2. *The Northern Heiress*, a Comedy, 1716.
3. *The Self Rival*, a Comedy, 1725.

ROBERT DAUBORNE.

1. *The Christian turned Turk*, or the Tragical Lives and Deaths of two famous Pirates, a Tragedy, 1612.
2. *The Poor Man's Comfort*, a Tragi-comedy, 1665.

JOHN DAYE.

1. Travels of three *English* Brothers, *Sir Thomas*, *Sir Anthony*, and *Mr. Robert Shirley*, an Historical Play, 1607.
2. Humour out of Breath, a Comedy, 1607.
3. Law Tricks, or who would have thought it? a Comedy, 1608.
4. Isle of Gulls, a Comedy, 1633.
5. Parliament of Bees, 1641.
6. The blind Beggar of *Bethnal Green*, with the Humour of *Tom Stroud*, the *Norfolk* Yeoman, 1659.

THOMAS DECKER.

1. *Fortunatus*, a Comedy, 1600.
2. *Satyromastix*, or the untrussing the Humorous Poet, 1602.
3. *Northward Hoe*, a Comedy, 1607.
4. *Westward Hoe*, a Comedy, 1607.
5. Whore of *Babylon*, 1607.
6. *Wyat's History*, 1607.
7. Match me in *London*, a Tragi-comedy, 1631.
8. Honest Whore, the first Part, a Comedy, 1635.

E 2.

9, Honest:

64 CATALOGUE OF ENGLISH

9. *Honest Whore*, the second Part, a Comedy, 1635.
10. If this be not a good Play, the Devil's in it, a Comedy.
11. *The Wonder of a Kingdom*, a Comedy, 1636.
12. *The Witch of Edmonton*, a Tragedy, 1638.
13. *The Sun's Darling*, a Masque, 1657, wrote in Conjunction with Mr. *John Ford*.

— DELAP.

Hecuba, a Tragedy.

Sir JOHN DENHAM, K. B.

The Sophy, a Tragedy, 1642.

JOHN DENNIS.

1. *Rinaldo and Armida*, a Tragedy, 1694.
2. Plot and no Plot, or Jacobite Credulity, a Comedy, 1696.
3. *Gibraltar*, or the *Spanish Adventure*, a Comedy, 1696.
4. *Iphigenia*, a Tragedy, 1697.
5. *Liberty Asserted*, a Tragedy, 1704.
6. *Orpheus and Eurydice*, a Masque, 1707.
7. *Appius and Virginia*, a Tragedy, 1709.
8. *The Comical Gallant*, with the Humours of Sir *John Falstaff*, 1710.
9. *Coriolanus*, the Invader of his Country, a Tragedy, 1720.

SAMUEL DERRICK.

Sylla, an Entertainment, Translated from the *French*, 1753.

CHARLES DIBDIN.

1. *The Shepherds Artifice*, a Dramatic Pastoral, 1765.
2. *The Wedding Ring*, a Comic Opera, 1773.
3. *The Deserter*, a Comic Opera, 1773.
4. *The Waterman*, or First of *August*, a Ballad Farce, 1774.
5. *The Cocker*, or a Wife of Ten Thousand, a Musical Entertainment, 1774.
6. *The Quaker*, a Musical Entertainment, 1775.
7. *The Metamorphoses*, a Musical Entertainment, 1776.
8. *The Seraglio*, a Musical Entertainment, 1776.
9. *Poor Vulcan*, a Musical Burletta, 1778.
10. *Rose and Colin*, a Musical Farce of one Act, 1778.
11. *Wives Revenged*, a Farce of one Act, 1778.
12. *Annette*

DRAMATIC AUTHORS: 63

12. *Annette and Lubin*, a Comic Opera of one Act,
1778.

Lord DIGBY.

Elvira, or, the worst not always true, a Comedy,
1667.

THOMAS DILKE.

1. *The Lover's Luck*, a Comedy, 1696.
2. *The City Lady*, or *Folly Reclaimed*, a Comedy,
1697.
3. *The Pretenders*, or *Town Unmasked*, a Comedy,
1700.

ROBERT DODSLEY.

1. *The Toy Shop*, a Dramatic Satire, 1735.
2. *The King and Miller of Mansfield*, a Farce, 1736.
3. *Sir John Cockle at Court*, a Farce, 1737.
4. *The blind Beggar of Bethnal Green*, a Farce, 1739.
5. *The Triumph of Peace*, a Masque, 1748.
6. *Cleone*, a Tragedy, 1758.

THOMAS DOGGET.

The Country Wake, a Comedy, 1696.

DORMAN.

Sir Roger de Coverley, a Comedy, 1746.

JOHN DOVER.

The Roman Generals, or *the Distressed Ladies*,
Tragedy, 1677.

ALEXANDER DOW, Esq.

1. *Zingis*, a Tragedy, 1768.
2. *Setbona*, a Tragedy, 1774.

E. DOWER.

The Salopian Squire, or *Joyous Miller*, a Dramatic
Tale, 1739, never performed.

JAMES DRAKE, M. D.

The Sham Lawyer, or *the Lucky Extravagant*, a Co-
medy, 1697.

MICHAEL DRAYTON, Esq.

The Merry Devil of Edmonton, a Comedy, 1598.

THOMAS DRURY.

1. *The Devil of a Duke*, a Farce, 1733, altered from
Duke and no Duke.

66 CATALOGUE OF ENGLISH

2. The Mock Captain, a Farce, 1733.
3. The Rival Milleners, a Farce, 1735.

JOHN DRYDEN, Esq.

1. Wild Gallant, a Comedy, 1669.
2. Indian Emperor, or the Conquest of *Mexico*, 1670.
3. Evening's Love, or the Mock Astrologer, a Comedy, 1671.
4. *Ambony*, a Tragedy, 1673.
5. Marriage A-la-mode, a Comedy, 1673.
6. Mistaken Husband, a Comedy, 1675.
7. *Aureng-zebe*, a Tragedy, 1676.
8. Tempest, or the Inchanted Island, a Comedy, altered from *Shakespeare*, 1676.
9. Tyrannick Love, or the Royal Martyr, a Tragedy, 1677.
10. All for Love, or the World well lost, a Tragedy, 1678.
11. Assignment, or Love in a Nunnery, a Comedy, 1678.
12. Conquest of *Granada*, first Part, 1678.
13. Conquest of *Granada*, second Part, 1678.
14. Sir *Martin Mar-all*, or the Feigned Innocence, a Comedy, 1678.
15. State of Innocence, or the Fall of Man, an Opera, 1678.
16. *Troilus and Cressida*, or Truth found out too late, a Tragedy, 1679.
17. Secret Love, or the Maiden Queen, a Tragi-comedy, 1679.
18. Rival Ladies, a Tragi-comedy, 1679.
19. *Oedipus*, King of *Thebes*, a Tragedy, 1679.
20. *Limberham*, or the Kind Keeper, a Comedy, 1680.
21. *Spanish Fryar*, or the Double Discovery, a Tragi-comedy, 1681.
22. Duke of *Guise*, a Tragedy, 1683.
23. *Albion and Albanus*, a Masque, 1685.
24. Don *Sebastian*, King of *Portugal*, a Tragedy, 1690.
25. King *Arthur*, or the *British* Worthies, a Tragedy, 1691.
26. *Amphitryon*, or the Two *Sofias*, a Comedy, 1692.
27. *Cleomenes* the *Spartan* Hero, a Tragedy, 1692.
28. Love Triumphant, or Nature will prevail, a Tragi-comedy, 1694.
29. *Alexander's Feast*, an Oratorio.

JOHN

DRAMATIC AUTHORS.

67

JOHN DRYDEN, jun.

The Husband his own Cuckold, a Comedy, 1696.

THOMAS DUFFET.

1. The *Spanish* Rogue, a Comedy, 1674.
2. Empress of *Morocco*, a Farce, burlesque on *Settle*, 1674.
3. The Mock Tempest, or the Incharited Castle, 1675.
4. *Psyche* Debauched, a Comedy, 1678.
5. Beauty's Triumph, a Masque.
6. The Amorous Old Woman, or it is well if it takes, a Comedy, 1684.

WILLIAM DUNCOMBE.

1. *Lucius Junius Brutus*, a Tragedy, 1732.
2. *Atbaliah*, a sacred Tragedy, from *Racine*, 1734.

THOMAS DURFEY.

1. The Siege of *Memphis*, or the Ambitious Queen, a Tragedy, 1676.
2. *Madam Fickle*, or the Witty False One, a Comedy, 1677.
3. Trick for Trick, or the Debauched Hypocrite, a Comedy, 1678.
4. Fool turned Critic, a Comedy, 1678.
5. Fond Husband, or the Plotting Sisters, a Comedy, 1678.
6. Squire *Old-sap*, or the Night Adventures, a Comedy, 1679.
7. Virtuous Wife, or Good Luck at last, a Comedy, 1680.
8. Sir *Barnaby Whig*, or no Wit like a Woman's, a Comedy, 1681.
9. Royalist, a Comedy, 1682.
10. Injured Princess, or the Fatal Wager, a Tragi-comedy, 1682.
11. Banditti, or a Ladies Distress, a Comedy, 1686.
12. Commonwealth of Women, a Tragi-comedy, 1686.
13. Fool's Preferment, or the three Dukes of *Dunstable*, a Comedy, 1688.
14. *Buffy d'Ambois*, or the Husband's Revenge, a Tragedy, 1691.
15. Love for Money, or the Boarding School, a Comedy, 1691.
16. The *Richmond* Heiress, or a Woman once in the Right, a Comedy, 1693.
17. The Marriage Hater Matched, a Comedy, 1693.
18. Comical

68 CATALOGUE OF ENGLISH

18. Comical History of *Don Quixote*, a Comedy, Part First, 1694.

19. *Don Quixote*, the second Part, 1694.

20. *Don Quixote*, the third Part, with the Marriage of *Mary Buxom*, 1696.

21. The Intrigues of *Versailles*, or a Jilt in all Humours, a Comedy, 1697.

22. *Cynthia and Endymion*, or the Loves of the Deities, a Dramatic Opera, 1697.

23. *Bath*, or the Western Lass, a Comedy, 1697.

24. The Campaigners, or Pleasant Adventures at *Brussels*, with a Satirical Fable of the Dog and the Otter, 1698.

25. *Massianello*, or a Fisherman a Prince, a Comedy, in two Parts, 1700.

26. The Modern Prophets, or New Wit for a Husband, a Comedy, 1708.

27. The Old Mode and the New, or Country Miss with her Furbeloe, a Comedy, 1709.

28. Wonders in the Sun, or the Kingdom of Birds, a Comic Opera, 1710.

29. The Queens of *Brentford*, or *Bays* no Poetaster, an Opera.

30. *Ariadne*, or the Triumphs of *Bacchus*, a Pastoral Opera, 1721.

31. The *Grecian* Heroine, or the Fate of Tyranny.

The last three were printed in 1721, with a Collection of Poems.

E.

EDWARD ECCLESTON.

Noah's Flood, or the Destruction of the World, 1679.

LAWRENCE ECHARD.

Translated *Terence's* Comedies, and three of *Plautus*, viz.

1. *Epidicus*.

2. *Amphitryon*.

3. *Rudens*.

RICHARD EDWARDS.

1. *Damon and Pythias*, a Comedy, 1562.

2. *Palemon and Arcite*, a Comedy.

3. *Palemon and Arcite*, the second Part. Published together with Poems and Songs, in 1585.

Sir

DRAMATIC AUTHORS.

69

Sir GEORGE ETHERIDGE.

1. Comical Revenge, or Love in a Tub, a Comedy, 1669.
2. She would if She could, a Comedy, 1671.
3. Man of Mode, or Sir Fopling Flutter, a Comedy, 1676.

RICHARD ESTCOURT.

1. The Fair Example, or the Modish Citizen, a Comedy, 1706.
2. *Prunella*, an Interlude.

F.

THOMAS FABIAN.

Trick upon Trick, a Farce, 1731.

Sir FRANCIS FANE, K. B.

1. Love in the Dark, or the Man of Business, a Comedy, 1675.
2. A Masque wrote at the Request of the Earl of Rochester, for his Alteration of *Valentinian*, 1685.
3. Sacrifice, a Tragedy, 1686.

The Hon. Sir RICHARD FANSHAW.

Translated from the *Italian*,

1. *Il Pastor Fido*, or the Faithful Shepherd, a Pastoral, 1646.
2. *Querer per sol Querer*, to Love only for Love Sake, 1671.

GEORGE FARQUHAR.

1. Love and a Bottle, a Comedy, 1698.
2. The Constant Couple, a Comedy, 1700.
3. Sir *Harry Wildair*, a Comedy, 1701.
4. The Inconstant, or the Way to win him, a Comedy, 1703.
5. The Twin Rivals, a Comedy, 1705.
6. The Recruiting Officer, a Comedy, 1707.
7. The Beau Stratagem, a Comedy, 1710.
8. The Stage Coach, a Farce, 1710.

Lord Viscount FAULKLAND.

The Marriage Night, a Tragedy, 1664.

ELIJAH FENTON, Esq.

Mariamne, a Tragedy, 1723.

NATHANIEL FIELD.

1. Woman is a Weather Cock, a Comedy, 1612.
2. Amends for Ladies, with the merry Pranks of *Moll Cutpurse*, or the Humour of Roaring, a Comedy, 1639.

HENRY

HENRY FIELDING, Esq.

1. Love in several Masks, a Comedy, 1728.
2. The Temple Beau, a Comedy, 1730.
3. *Tom Thumb* the Great, a Farce, 1730.
4. The Author's Farce, a Comedy, 1730.
5. The Coffee-house Politician, or the Justice caught in his own Trap, a Comedy, 1730.
6. The Letter-writers, or a new Way to keep a Wife at Home, a Comedy, 1731.
7. The *Grub Street* Opera, 1731.
8. The Modern Husband, a Comedy, 1732.
9. The *Covent Garden* Tragedy, 1732.
10. The Debauchees, or the Jesuit caught, a Comedy, 1733.
11. The Mock Doctor, or the Dumb Lady cured, a Farce, from *Moliere's Medecin malgré lui*, 1733.
12. The Miser, a Comedy, 1734.
13. The Intriguing Chambermaid, a Farce, 1734.
14. The Old Man taught Wisdom, or the Virgin unmasked, a Farce, 1734.
15. *Don Quixote* in England, a Comedy, 1734.
16. The Lottery, a Ballad Farce, 1734.
17. The Tragedy of Tragedies, or the Fall of *Tom Thumb*, 1734.
18. *Euridice*, or the Devil Henpecked, a Farce, 1735.
19. The Universal Gallant, or the Different Husbands, a Comedy, 1735.
20. *Pasquin*, a Comedy, 1736.
21. *Euridice* hissed, or a Word to the Wife, a Farce, 1736.
22. The Historical Register for the Year 1736, a Comedy, 1737.
23. Miss *Lucy* in Town, a Farce, 1742: This Piece was forbid by the Lord Chamberlain.
24. The Wedding Day, a Comedy, 1743.
25. Tumble-down *Dick*, or *Phaeton* in the Suds, a Farce, 1744.
26. An Interlude between *Jupiter*, *Juno*, and *Mercury*, 1744.
27. The Fathers, or the Good-natured Man, a Comedy, a Posthumous Piece represented at *Drury Lane*, 1778.

Besides these, he assisted the Rev. Mr. *Young* to translate a Comedy from the *Greek* of *Aristophanes*, called *Plutus*, the God of Riches.

Dr. E.D.

DRAMATIC AUTHORS.

71

Dr. EDWARD FILMER.

The Unnatural Brother, a Tragedy, 1697.

———— FISHBOURNE.

Sodom, a Play.

RICHARD FLECKNOE, Esq.

1. *Love's Dominion*, 1654.
2. *Love's Kingdom*, a Pastoral Tragi-comedy, 1664.
3. *Erminia*, or the Chaste Lady, 1665.
4. *Damoiselles A-la-mode*, a Comedy, 1667.
5. *Marriage of Oceanus and Britannia*, a Masque, 1667.

PHINEAS FLETCHER.

Sicelides, a Piscatory Drama, or Pastoral, 1630.

JOHN FLETCHER and FRANCIS BEAUMONT.

1. *Beggar's Bush*, a Comedy.
2. *Bonduca*, a Tragedy.
3. *King and no King*, a Tragi-comedy, 1619.
4. *Captain*, a Comedy.
5. *Chances*, a Comedy.
6. *Coronation*, a Tragi-comedy.
7. *Thierry and Theodoret*, a Tragedy, 1621.
8. *Scornful Lady*, a Comedy, 1623.
9. *Philaster*, or *Love lies a bleeding*, a Tragi-comedy, 1628.
10. *Elder Brother*, a Comedy, 1629.
11. *Faithful Shepherdess*, a Pastoral, 1629.
12. *Fair Maid of the Inn*, a Tragi-comedy, 1629.
13. *False One*, a Tragedy, 1629.
14. *Coxcomb*, a Comedy, 1630.
15. *Cupid's Revenge*, a Tragedy, 1630.
16. *Custom of the Country*, a Tragi-comedy.
17. *Two noble Kinsmen*, a Tragi-comedy, 1634.
18. *Knight of the Burning Pestle*, a Comedy, 1635.
19. *Bloody Brother*, or *Rollo Duke of Normandy*, 1639.
20. *Monsieur Thomas*, a Comedy, 1639.
21. *Wit without Money*, a Comedy, 1639.
22. *Rule a Wife and have a Wife*, a Tragi-comedy, 1640.
23. *Woman's Prize*, or the Tamer tamed, a Comedy, 1640.
24. *Night-walker*, or the Little Thief, a Comedy, 1641.
25. *Wit at several Weapons*, a Comedy, 1647.
26. *Valentinian*, a Tragedy, 1649.
27. *Woman*

72 · CATALOGUE OF ENGLISH

27. Woman Hater, a Comedy, 1649.
28. Women pleased, a Tragi-comedy.
29. Nice Valour, or the passionate Mad-man, a Comedy, 1673.
30. Noble Gentleman, a Comedy, 1673.
31. Queen of *Corinth*, a Tragi-comedy, 1673.
32. Double Marriage, a Tragedy, 1679.
33. The Triumph of Honour, 1679.
34. The Triumph of Love, 1679.
35. The Triumph of Death, 1679.
36. The Triumph of Time, 1679.
37. Honest Man's Fortune, a Tragi-comedy, 1679.
38. Island Princess, a Tragi-comedy, 1679.
39. Knight of *Malta*, a Tragi-comedy, 1679.
40. Laws of *Candy*, a Tragi-comedy, 1679.
41. Little *French* Lawyer, a Comedy, 1679.
42. Love's Cure, or the Martial Maid, a Comedy, 1679.
43. Love's Pilgrimage, a Comedy, 1679.
44. Lover's Progress, a Tragi-comedy, 1679.
45. Loyal Subject, a Tragi-comedy, 1679.
46. Mad Lover, a Tragi-comedy, 1679.
47. Maid's Tragedy, 1679.
48. Masque of *Gray's Inn* Gentlemen, and the *Inner Temple*.
49. Pilgrim, a Comedy, 1679.
50. Prophetess, a Tragical History, 1679.
51. Sea Voyage, a Comedy, 1679.
52. *Spanish* Curate, a Comedy, 1679.
53. Wife for a Month, a Tragi-comedy, 1679.
54. Wild Goose Chase, a Comedy, 1679.
55. Humorous Lieutenant, a Tragi-comedy, 1699.
56. Maid in the Mill, a Comedy, 1699.

SAMUEL FOOTE, Esq.

1. Taste, a Comedy of two Acts, 1752.
2. The Knights, a Comedy of two Acts, 1753.
3. The *Englishman* in *Paris*, a Farce, 1753.
4. The *Englishman* returned from *Paris*, 1756.
5. The Author, a Comedy of two Acts, 1757.
6. The Minor, a Comedy, 1759.
7. The Orators, a Comedy of three Acts, 1762.
8. The Mayor of *Garrat*, a Comedy of three Acts, 1763.
9. The Patron, a Comedy of three Acts, 1764.
10. The Lyar, a Comedy of three Acts, 1764.

11. The

DRAMATIC AUTHORS.

73

11. *The Commissary*, a Comedy of three Acts, 1763.
12. *The Devil upon two Sticks*, a Comedy of three Acts, 1768.
13. *The Lame Lover*, a Comedy of three Acts, 1770.
14. *The Nabob*, a Comedy of three Acts, 1772.
15. *The Handsome Housemaid, or Piety in Pattens*, 1773.
16. *The Bankrupt*, a Comedy of three Acts, 1773.
17. *The Cozeners*, a Comedy of three Acts, 1774.
18. *The Capuchin*, a Comedy of three Acts, altered from the Trip to *Calais*, which was refused to be licensed, 1776.
19. *A Trip to Calais*, a Comedy of three Acts, never acted.
20. *The Taylors*, a Tragedy for warm Weather, 1778.

JOHN FORD.

1. *Lovers Melancholy*, a Tragi-comedy, 1629.
2. *Broken Heart*, a Tragedy, 1633.
3. *Love's Sacrifice*, a Tragedy, 1633.
4. *'Tis Pity she's a Whore*, a Tragedy, 1633.
5. *Perkin Warbeck*, an Historical Play, 1634.
6. *Fancies Chaste and Noble*, a Tragi-comedy, 1638.
7. *Ladies Trial*, a Tragi-comedy, 1639.
8. *Sun's Darling*, a Masque, assisted by Mr. Decker, 1657.

THOMAS FORD.

Love's Labyrinth, or the Royal Shepherdess, a Tragi-comedy, 1660.

FORREST.

The Weather Cock, a Musical Entertainment, 1775.

JOHN FOUNTAIN.

The Reward of Virtue, a Comedy, 1661.

Dr. PHILIP FRANCIS.

1. *Eugenia*, a Tragedy, 1752.
2. *Cenia*, or the supposed Daughter, a Tragedy, 1752.
3. *Constantine*, a Tragedy, 1754.

T. FRANCKLIN, L. L. D.

1. *The Earl of Warwick*, a Tragedy, 1765.
2. *Matilda*, a Tragedy, 1775.
3. *The Contract*, a Comedy, 1776.

ABRAHAM FRAUNCE.

Amintas, a Pastoral, 1591.

Sir RALPH FREEMAN.

Imperiale, a Tragedy, 1655.

G

PHILIP

PHILIP FROUDE, Esq.

1. *The Fall of Saguntum*, a Tragedy, 1727.
2. *Philotas*, a Tragedy, 1731.

ULPIAN FULWELL.

Like will to Like, quoth the Devil to the Collier,
an Interlude, 1587.

ALEXANDER FYFE.

The Royal Martyr, or King *Charles the First*, 1661.

G.

MATTHEW GARDINER.

1. *The Sharpers*, a Ballad Opera, 1740.
2. *The Parthian Hero*, a Tragedy, 1741.

Mrs. ——— GARDNER.

The Advertisement, or a Bold Stroke for a Husband,
a Comedy of three Acts, 1777.

DAVID GARRICK, Esq.

1. *The Lying Valet*, a Farce of two Acts, 1740.
2. *Miss in her Teens*, a Farce, 1747.
3. *Leithe*, a Farce, 1748.
4. *Every Man in his Humour*, altered from *Ben Johnson*, 1749.
5. *The Winter's Tale*, altered from *Shakespeare*, 1756.
6. *The Guardian*, a Comedy of Two Acts, 1759.
7. *The Farmer's Return*, an Interlude, 1762.
8. *Romeo and Juliet*, a Tragedy, altered from *Shakespeare*.
9. *Cymon*, a Dramatic Romance of five Acts, 1767.
10. *A Peep behind the Curtain*, or the New Rehearsal,
a Farce, 1767.
11. *The Jubilee*, a Farce, with the Pageant, or Pro-
cession of *Shakespeare's Characters*, 1769.
12. *Trip to Scotland*, a Farce, 1770.
13. *The Irish Widow*, a Farce of two Acts, 1772.
14. *The Gamesters*, a Comedy altered from *Edward Moore*, 1773.
15. *Christmas Tale*, a Dramatic Entertainment, 1773.
16. *Meeting of the Company*, or *Bays' Art of Acting*,
a Prelude, 1774.
17. *Theatrical Candidates*, a Prelude, 1775.
18. *May Day*, or the Little Gypsy, a Musical Enter-
tainment, 1775.
19. *A Bundle of Prologues*, a Prelude, 1777.

Mr. Garrick,

Mr. *Garrick*, in 1763, assisted Mr. *Colman* in writing the *Clandestine Marriage*; besides the foregoing, Mr. *Garrick* is also the reputed Author and Compiler of the Seven following Pieces.

Catherine and Petruchio, from *Shakespeare*.

Cymbeline, an Alteration from *Shakespeare*.

The Enchanter, a Musical Piece.

Harlequin's Invasion, a Speaking Pantomime.

Isabella, taken from *Southern's Fatal Marriage*.

Billiput, an Entertainment.

The Male Coquet.

THOMAS GARTER.

Susanna, 1578.

GEORGE GASCOIGNE, Esq.

1. *Jocasta*, a Tragedy, 1556.

2. *The Supposes*, a Comedy, 1566.

3. *Pleasures at Kenelworth Castle*, a Masque, 1575.

4. *Glass of Government*, a Tragi-comedy, 1575.

JOHN GAY.

1. *The Mohocks*, a Farce, 1712.

2. *The Wife of Bath*, a Comedy, 1713.

3. *What d'ye call it*, a Tragi-comi-pastoral Farce, 1715.

4. *Three Hours after Marriage*, a Farce, 1717, assisted by Dr. *Arbuthnot* and Mr. *Pope*.

5. *The Captives*, a Tragedy, 1720.

6. *No Fools like Wits*, a Comedy, 1721.

7. *The Beggar's Opera*, 1727.

8. *Polly*, or the second Part of the *Beggar's Opera*, refused to be licensed, 1728.

9. *Achilles*, an Opera, 1733.

10. *The Distrest Wife*, 1743.

11. *Rehearsal at Gotham*, a Farce.

12. *Dione*, a Pastoral Tragedy.

FRANCIS GENTLEMAN.

1. *Osman*, a Tragedy, 1751.

2. *Sejanus*, a Tragedy, 1751.

3. *Narcissus and Eliza*, a Dramatic Tale, 1754.

4. *The Sultan*, or Love and Fame, a Tragedy, 1767.

5. *The Tobacconist*, a Comedy of two Acts, 1771.

6. *The Pantheonites*, a Farce, 1773.

7. *The Modish Wife*, a Comedy, 1773.

76 CATALOGUE OF ENGLISH

CHARLES GILDON.

1. *The Roman Bride's Revenge*, a Tragedy, 1697.
2. *Phaeton*, or the Fatal Divorce, a Tragedy, 1698.
3. *Love's Victim*, or the Queen of *Wales*, a Tragedy, 1701.

HENRY GLAPTHORN.

1. *Hollander*, a Comedy, 1635.
2. *Argalus and Parthenia*, a Tragi-comedy, 1639.
3. *Wit in a Constable*, a Comedy, 1639.
4. *Lady's Privilege*, a Comedy, 1646.
5. *Albertus Wallenstein*, Duke of *Fridland*, a Tragedy, 1640.

RICHARD GLOVER.

1. *Boadicea*, a Tragedy, 1755.
2. *Medea*, a Tragedy, 1761.

Rev. Mr. THOMAS GOFF.

1. *Selimus* Emperor of the *Turks*, a Tragedy, 1638.
2. *Courageous Turk*, or *Amureth* the First, a Tragedy, 1656.
3. *Raging Turk*, or *Bajazet* the Second, a Tragedy, 1656.
4. *Careless Shepherdess*, a Tragi-comedy, 1656.
5. *Orestes*, a Tragedy, 1656.

OLIVER GOLDSMITH, L. L. D.

1. *The Good-natured Man*, a Comedy, 1768.
2. *She Stoops to Conquer*, or the Mistakes of the Night, a Comedy, 1773.

ROBERT GOMERSALL.

Lodowick Sforza, Duke of *Millain*, a Tragedy, 1632.

CHARLES GORING, Esq.

1. *Irene*, or the Fair Greek, a Tragedy, 1708.

J. GOUGH.

The Strange Discovery, a Tragi-comedy, 1640.

GOULD.

Innocence Distressed, a Tragedy, 1731.

ROBERT GOULD.

The Rival Sisters, or the Violence of Love, a Tragedy, 1696.

FRANCIS GOULDSMITH, Esq.

Sophompaneas, or the History of *Joseph*, a Tragedy, 1640.

JAMES

DRAMATIC AUTHORS.

77

JAMES GREER

The Loves of *Egasto*, a Dramatic Pastoral, 1664.

ALEXANDER GREEN

The Politician cheated, a Comedy, 1663.

GEORGE SMITH GREEN

Oliver Cromwell, an Historical Play, 1761.

ROBERT GREEN

The Honourable History of Friar *Bacon* and Friar *Bungy*, 1633.

BENJAMIN GRIFFIN

1. Injured Virtue, or the Virgin Martyr, a Tragedy, 1714.
2. Love in a Sack, a Farce, 1715.
3. The Humours of Purgatory, a Farce, 1716.
4. The Masquerade, or an Evening's Intrigue, a Farce, 1717.
5. Whig and Tory, a Comedy, 1721.

Mrs. E. GRIFFITH.

1. The Platonic Wife, a Comedy, 1765.
2. The Double-Mistake, a Comedy, 1766.
3. The School for Rakes, a Comedy, 1769.
4. A Wife in the Right, a Comedy, 1772.

Lord Viscount GRIMSTON.

The Lawyer's Fortune, or Love in a Hollow Tree, a Comedy, printed 1705.

H.

WILLIAM HABINGTON, Esq.

Queen of *Arragon*, a Tragi-comedy, 1640.

JOSEPH HAINES.

A Fatal Mistake, or the Plot spoiled, 1696.

NEWBURGH HAMILTON.

1. The Doating Lovers, or the Libertine tamed, a Comedy, 1715.
2. The Petticoat Plotter, a Comedy of two Acts, 1716.

WILLIAM HAMMOND, Esq.

The Preceptor, or the Loves of *Abelard* and *Heloise*, an Opera, 1740.

G. 35

JOHN

78- CATALOGUE OF ENGLISH

JOHN HARDHAM.

The Fortune Tellers, a Comedy.

JOSEPH HARRIS.

1. The City Bride, or the Merry Cuckold, a Comedy, 1696.

2. The Mistakes, or the False Report, a Comedy, 1700.

WILLIAM HARRISON.

The Pilgrims, or the Happy Converts, a Pastoral Tragedy, 1709.

HALL HARSTON, Esq.

The Countess of Salisbury, a Tragedy, 1767.

WILLIAM HATCHET.

1. The Rival Father, or the Death of Achilles, a Tragedy, 1730.

2. The Opera of Operas, from Fielding's *Tom Thumb*, in which he was assisted by Mrs. Eliza Heywood, 1733.

WILLIAM HAVARD.

1. Scanderberg, a Tragedy, 1733.

2. King Charles the First, a Tragedy, 1737.

3. Regulus, a Tragedy, 1744.

Rev. Mr. PETER HAUSTEAD.

Rival Friends, a Comedy, 1632.

WILLIAM HAWKINS.

Henry and Rosamond, a Tragedy, 1749.

—— HAWKS.

The Country Wedding, a Farce, 1729.

JOHN HAWKSWORTH, L. L. D.

1. Oroonoko, taken from Southern's Tragedy, 1759.

2. Zimri, an Oratorio, 1760.

3. Edgar and Emmeline, a Fairy Tale, 1761.

RICHARD HEAD.

Hic & Ubique, or the Humours of Dublin, a Comedy, 1663.

—— HEARD.

Valentine's Day, a Musical Farce, 1776.

WILLIAM HEMMING'S.

1. The Eunuch, a Tragedy, 1644.

2. Fatal Contract, a Tragedy, 1653.

3. *Jews* Tragedy, 1662.

A. HENDERSON.

Arfnoe, or the Incestuous Marriage, a Tragedy, 1752.

JOHN

DRAMATIC AUTHORS.

JOHN HEWIT.

A Tutor for the Beaus, or Love in a Labyrinth, a Comedy, 1737.

Mrs. ELIZA HEYWOOD.

1. The Fair Captive, a Tragedy, 1721.
2. Frederick Duke of Brunswick, a Tragedy, 1724.
3. A Wife to be let, a Comedy, 1725.
4. Opera of Operas. See Hatchet.

JASPER HEYWOOD.

Translated Seneca's Tragedies, viz.

1. *Hercules Furens*.
2. *Troas*.
3. *Thyestes*.

JOHN HEYWOOD.

1. Play between John the Husband and Tib his Wife, 1533.
2. Play between the Pardoner, the Friar, the Curate, and Neighbour Pratt, 1533.
3. Play of Gentleness and Nobility, two Parts, 1533.
4. Play of Love, 1533.
5. Play of the Weather, 1533.
6. The Four P's, an Interlude, 1569.

THOMAS HEYWOOD.

1. Robert Earl of Huntingdon's Downfall, 1601.
2. Robert Earl of Huntingdon's Death, or Robin Hood of merry Sherwood, an Historical Play, 1601.
3. Golden Age, or the Lives of Jupiter and Saturn, an Historical Play, 1611.
4. The Silver Age, an Historical Play, 1613.
5. The Brazen Age, an Historical Play, 1613.
6. A Woman killed with Kindness, a Tragedy, 1617.
7. If you know not me, you know no Body, or the Troubles of Queen Elizabeth, in two Parts, 1623.
8. The Royal King, and Loyal Subject, a Tragi-comedy, 1627.
9. Fair Maid of the West, or a Girl worth Gold, a Tragi-comedy, 1631.
10. The Fair Maid of the West, or a Girl worth Gold, second Part, 1631.
11. The Dutchess of Suffolk, an Historical Play, 1631.
12. The Iron Age, an Historical Play, 1632.
13. The Iron Age, second Part, 1632.

14. The

14. *The English Traveller*, a Tragi-comedy, 1633.
15. *A Maidenhead well-lost*, a Comedy, 1634.
16. *The four London Apprentices*, with the Conquest of *Jerusalem*, an Historical Play, 1635.
17. *A Challenge for Beauty*, a Tragi-comedy, 1636.
18. *The Fair Maid of the Exchange*, with the Humours of the Cripple of *Fenchurch*, a Comedy, 1637.
19. *The Wise Woman of Hogsdon*, a Comedy, 1638.
20. *The Rape of Lucrece*, a Roman Tragedy, 1638.
21. *Love's Mistress*, or the Queen's Masque, 1640.
22. *Fortune by Land and Sea*, a Comedy, 1645.
23. *The Lancashire Witches*, a Comedy, 1646.
24. *Edward the Fourth*, Part First, an Historical Play.
25. *Edward the Fourth*, Part Second, an Historical Play.

PAUL HIEFFERNAN, M. D.

1. *The Choice*, a Farce, 1757.
2. *New Hippocrates*, a Farce, 1761.
3. *Wishes of a free People*, 1761.

Dr. Hieffernan, in 1774, assisted Henry Jones in writing the *Heroine of the Cave*, a Tragedy.

HENRY HIGDEN, Esq.

The Wary Widow, or *Sir Noisy Parrot*, a Comedy, 1693.

BEVIL HIGGONS, Esq.

The Generous Conqueror, a Tragedy, 1687.

AARON HILL, Esq.

1. *Rinaldo*, an Opera, the Music by Mr. Handel, 1708.
2. *Elfrid*, or the Fair Inconstant, a Tragedy, 1709.
3. *The Walking Statue*, or the Devil in the Wine Cellar, a Farce, 1709.
4. *The Fatal Vision*, or the Fall of Siam, a Tragedy, 1716.
5. *Trick upon Trick*, or *Squire Brainless*, a Comedy.
6. *King Henry the Fifth*, or the Conquest of France by the English, 1723.
7. *Atbelwood*, a Tragedy, 1730.
8. *Zara*, a Tragedy, 1734.
9. *Alzira*, a Tragedy, 1735.
10. *Merope*, a Tragedy, 1749.
11. *Roman Revenge*, a Tragedy, 1753.
12. *The Insolvent*, or *Filial Piety*, a Tragedy, 1758.

13. *Saul*,

DRAMATIC AUTHORS.

81

13. *Saul*, a Tragedy.
14. *Muses in Mourning*, an Opera, 1760.
15. *The Snake in the Grass*, a Dramatic Entertainment, 1760.

JOHN HILL, M. D.

1. *Orpheus and Euridice*, an Opera, 1740.
2. *The Rout*, a Farce, 1759.

JOHN HIPPESEY.

A Journey to Bristol, a Farce, 1729.

———— HITCHCOCK.

The Macaroni, a Comedy, 1773.

BENJAMIN HOADLEY, M. D.

The Suspicious Husband, a Comedy, 1747.

BARTEN HOLLYDAY.

TEXNOGAMIA, or the Marriage of the Arts, a Comedy, 1630.

The Rev. JOHN HOME.

1. *Douglas*, a Tragedy, 1757.
2. *Agis*, a Tragedy, 1758.
3. *The Siege of Aquilea*, a Tragedy, 1759.
4. *Alonzo*, a Tragedy, 1773.

JOHN HOOLE.

1. *Cyrus*, a Tragedy, 1768.
2. *Cleonice*, a Tragedy, 1775.

Mrs. ——— HOPER.

1. *Edward the Black Prince*, 1748.
2. *Queen Tragedy restored*, a Dramatic Entertainment, 1749.

CHARLES HOPKINS, Esq.

1. *Pyrrhus King of Epirus*, a Tragedy, 1694.
2. *Boadicea Queen of Britain*, a Tragedy, 1697.
3. *Friendship improved, or the Female Warrior*, a Tragedy, 1700.

HILDEBRAND HORDEN.

Neglected Virtue, or the Unhappy Conqueror, a Tragedy, 1698.

EDWARD HOWARD, Esq.

1. *Usurper*, a Tragedy, 1668.

2. Six

82 CATALOGUE OF ENGLISH

2. Six Days' Adventure, or the New *Utopia*, a Comedy, 1671.
3. Women's Conquest, a Tragi-comedy, 1677.
4. Man of *Newmarket*, a Comedy, 1678.

JAMES HOWARD, Esq.

1. All Mistaken, or the Mad Couple, a Comedy, 1672.
2. *English* Monsieur, a Comedy, 1674.

Hon. Sir ROBERT HOWARD, Knt.

1. Surprizal, a Tragi-comedy, 1665.
2. The Committee, or Faithful *Irishman*, a Comedy, 1665.
3. *Indian* Queen, a Tragedy, 1665.
4. Vestal Virgin, 1665.
5. The Great Favourite, or the Duke of *Lerma*, a Tragi-comedy, 1668.
6. The Blind Lady, a Comedy, 1696.

GEORGE EDMUND HOWARD.

Almeyda, or the Rival Kings, a Tragedy, 1770.

JAMES HOWELL.

The Nuptials of *Peleus* and *Thetis*, a Masque and Comedy, acted by the Court of *France*, 1654.

JOHN HUGHES, Esq.

1. *Calypso* and *Telemachus*, an Opera, 1711.
2. *Apollo* and *Daphne*, a Masque, 1717.
3. *Orestes*, a Tragedy from *Euripides*, the second Scene of the first Act, 1717.
4. *Cupid* and *Hymen*, a Masque, 1717.
5. The Miser, a Comedy from *Moliere*, the first Act.
6. The Siege of *Damascus*, a Tragedy, 1719.

THOMAS HULL.

1. *Pharnaces*, an Opera, 1765.
2. The Perplexities, a Comedy, altered from *Tuke's* Adventures of five Hours, 1767.
3. *Henry the Second*, or the Fall of *Rosamond*, a Tragedy, 1773.

WILLIAM HUNT.

The Fall of *Tarquin*, a Tragedy, 1713.

GOVERNOR HUNTER.

Androboros, a Farce.

CAPTAIN

DRAMATIC AUTHORS.

83

CAPTAIN HURST.

The Roman Maid, a Tragedy, 1721.

I.

GILES JACOB.

The Soldier's last Stake, a Comedy.

HILDEBRAND JACOB, Esq.

1. *Fatal Constancy*, a Tragedy, 1723.

2. *The Nest of Plays*, 1738, consisting of three short Comedies, viz.

The Prodigal reformed.

The Happy Constancy.

The Trial of Conjugal Love.

———— JACKSON.

Eldred, a Tragedy, 1775.

———— JEFFERIES.

Edwin, a Tragedy, 1721.

Col. ——— JEPHSON.

Braganza, a Tragedy, 1775.

THOMAS JEVON.

The Devil of a Wife, or a Comical Transformation, a Farce, 1686.

THOMAS INGELAND.

The Disobedient Child, a merry Interlude, 1571.

BENJAMIN JOHNSON.

1. *Cynthia's Revels*, or the Fountain of Self Love, a comical Satyr, 1590.

2. *Every Man in his Humour*, a Comedy, 1598.

3. *Every Man out of his Humour*, a comical Satyr, 1599.

4. *Poetaster*, or his Arraignment, a comical Satyr, 1601.

5. *Sejanus's Fall*, a Tragedy, 1603.

6. *Entertainment of the Queen and Prince*, at Lord Spencer's, 1603.

7. *Private Entertainment for the King and Queen*, 1604.

8. *Vulpone*, or the Fox, a Comedy, 1605.

9. *The Queen's Masque of Blackness*, 1605.

10. *The Queen's Masque of Beauty*, 1606.

11. *Entertainment of the two Kings of Great Britain and Denmark*, 1606.

12. Enter-

84 CATALOGUE OF ENGLISH

12. Entertainment of King *James* and Queen *Anne*, at *Theobald's*, 1607.
13. A Masque at Lord *Haddington's* Marriage at Court, 1608.
14. *Epicæne*, or the Silent Woman, a Comedy, 1609.
15. Masque of Queens, 1609.
16. The Case is altered, a Comedy, 1609.
17. *Cataline* his Conspiracy, a Tragedy, 1611.
18. *Bartholomew* Fair, 1614.
19. Golden Age restored, a Masque at Court, 1615.
20. The Devil is an Ass, a Comedy, 1616.
21. *Christmas*, a Masque, 1616.
22. A Masque at Lord *Haye's*, by several Noblemen, to entertain *Monf. le Baron de Tour*, the French Ambassador, 1617.
23. The Vision of Delight, a Masque, 1617.
24. Pleasure reconciled to Virtue, a Masque, 1619.
25. The Alchymist, a Comedy, 1619.
26. News from the new World discovered in the Moon, 1620.
27. Metamorphosed Gipsies, a Masque, 1621.
28. A Masque of Augurs, 1622.
29. Time vindicated to himself and his Honours, a Masque, 1623.
30. *Neptune's* Triumph for the Return of *Albion*, a Masque, 1624.
31. *Pan's* Anniversary, or the Shepherd's Holiday, 1625.
32. The Staple of News, a Comedy, 1625.
33. Masque of Owls at *Kennelworth*, 1626.
34. Fortunate Isles, a Masque, 1626.
35. The New Inn, or the Light Heart, a Comedy, 1629.
36. Love's Triumph through *Callipolis*, a Masque, 1630.
37. *Chloridia*, Rites to *Ghloris* and her Nymphs, a Masque, 1630.
38. The King's Entertainment at *Welbeck* in *Nottinghamshire*, 1633.
39. Love's Welcome, the King and Queen's Entertainment at *Balsford*, 1634.
40. Magnetic Lady, or Humours reconciled, a Comedy, 1634.
41. The Widow, a Comedy, 1652.
42. *Mortimer's* Fall, left unfinished.

43. Enter-

43. Entertainment at King *James* the First's Coronation.
 44. A Challenge at Tilt, a Masque.
 45. Love freed from Ignorance and Folly, a Masque.
 46. Love restored, a Masque.
 47. A Tale of a Tub, a Comedy.
 48. The Sad Shepherd, or a Tale of *Robin Hood*, a Dramatic Pastoral.
 49. *Mercury* vindicated from the Alchymist at Court, a Masque.
 50. *Irish* Masque at Court.
 51. *Hymenæi*, or the Solemnities of a Masque and Barriers at a Marriage.
 52. *Oberon*, the Fairy Prince, a Masque.
 53. Speeches at Prince *Henry* his Barriers.
- N. B.* The last Thirteen appear to have been first printed in the Year 1640, which was about three Years after the Death of this great Poet.

CHARLES JOHNSON.

1. Fortune in her Wits, a Comedy, 1705: This piece is an indifferent Translation of *Cowley's* *Naufragium Jocularæ*.
2. The Force of Friendship, a Tragedy, 1710.
3. Love in a Chest, a Farce, 1710.
4. The Wife's Relief, or the Husband's Cure, a Comedy, 1711, from *Shirley's* *Gamester*.
5. The Successful Pirate, a Tragi-comedy, 1712.
6. The Generous Husband, or the Coffee-house Politician, a Comedy, 1713.
7. The Country Lassies, or the Custom of the Manor, a Comedy, 1714.
8. Love and Liberty, a Tragedy, 1715.
9. The Victim, a Tragedy, 1715.
10. The Sultaness, a Tragedy, 1717.
11. The Cobbler of *Preston*, a Farce, 1717.
12. Love in a Forest, a Comedy, 1721, from *Shakespeare's* *As you like it*.
13. The Masquerade, a Comedy, 1723.
14. The Village Opera, 1728.
15. *Medea*, a Tragedy, 1730.
16. The *Epheſian* Matron, a Farce, 1730.
17. *Celia*, or the Perjured Lovers, a Tragedy, 1732.

SAMUEL JOHNSON, L. L. D.

- Irene*, a Tragedy, 1748.

36 CATALOGUE OF ENGLISH

SAMUEL JOHNSON.

1. *Hurlo Thrumbo*, 1729.
2. *The Cheshire Comics*, a Comedy, 1730.
3. *All alive and merry*, 1738.

JOHNSON.

The Female Fortune-teller, a Comedy.

HENRY JONES.

1. *The Earl of Essex*, a Tragedy, 1733.
2. *Heroine of the Cave*, a Tragedy, 1774: Dr. Hys-
fernan assisted Mr. Jones in writing this Piece.

THOMAS JORDAN.

1. *Walks of Islington and Hoxsdon*, with the Humours
of *Wood-street Compter*, a Comedy, 1657.
2. *Fancies Festivals*, a Masque, 1657.
3. *Money's an Ass*, a Comedy, 1659.

WILLIAM JOYNER.

The Roman Empress, a Tragedy, 1671.

K.

HUGH KELLY, Esq.

1. *False Delicacy*, a Comedy, 1768.
2. *A Word to the Wife*, a Comedy, 1770.
3. *The School for Wives*, a Comedy, 1773.
4. *The Romance of an Hour*, a Comedy of two Acts,
1774.
5. *The Man of Reason*, a Comedy, 1776.

JOHN KELLY, Esq.

1. *Timon in Love*, or the Innocent Theft, a Comedy,
1733.
2. *The Fall of Bob*, a Farce, 1735.
3. *The Married Philosopher*, a Comedy, 1737.
4. *The Levee*, a Farce, 1740.
5. *Pill and Drop*, an Entertainment in Favour of *Pill*
and *Drop Ward*, as he was generally called, 1735.

WILLIAM KENRICK, L. L. D.

1. *Falstaff's Wedding*, a Comedy, 1765.
2. *The Widowed Wife*, a Comedy, 1767.
3. *The Duellist*, a Comedy, 1773.
4. *The Lady of the Manor*, a Comic Opera, 1778.

HENRY KILLEGREW, L. L. D.

Conspiracy, a Tragedy, 1638.

THOMAS

DRAMATIC AUTHORS.

57

THOMAS KILLEGREW.

1. *The Parson's Wedding*, a Comedy, 1663.
2. *Bellamira her Dream, or Love of Shadows*, a Tragi-comedy, 1633.
3. *Bellamira her Dream, the second Part*, 1633.
4. *The Princess, or Love at First Sight*, a Tragi-comedy, 1633.
5. *The Pilgrim*, a Tragedy, 1633.
6. *Tomaso, or the Wanderer*, a Comedy, 1633.
7. *Tomaso, the second Part*, 1633.
8. *Cecilia and Clorinda, or Love in Arms*, a Tragi-comedy, 1663.
9. *Cecilia and Clorinda, the second Part*, 1663.
10. *Claraxilla*, a Tragi-comedy, 1663.
11. *The Prisoners*, a Comedy, 1663.

Sir WILLIAM KILLEGREW.

1. *Ormasdes, or Love and Friendship*, a Tragi-comedy.
2. *Siege of Urbin*, a Tragi-comedy.
3. *Pandora, or the Converts*, a Comedy.
4. *Selindra*, a Tragi-comedy.

The above Pieces are printed together in Folio, *Oxon*, 1666.

5. *The Imperial Tragedy*, 1669.

THOMAS KING.

1. *Neck or Nothing*, a Farce, 1766.
2. *Wit's last Stake*, a Comedy of one Act, 1769.

JOHN KIRKE.

The Seven Champions of Christendom, 1638.

RALPH KNEVET.

Rhodon and Tris, a Pastoral, 1631.

CHARLES KNIPE.

A City Ramble, or the Humours of the Compter, a Farce, of two Acts, 1715.

THOMAS KYD.

Pompey the Great his Fair Cornelia's Tragedy, 1595.

L.

JOHN LACY.

1. *The Dumb Lady, or the Farrier made a Physician*, a Comedy, 1672.

H 2

2. Old

2. *Old Troop, or Monsieur Ragou*, a Comedy, 1673.
3. *Sawney the Scot, or the Taming of the Shrew*, a Comedy altered from *Shakespeare*, 1677.
4. *Sir Hercules Buffoon, or the Poetical Squire*, a Comedy, 1684.

ABRAHAM LANGFORD.

The Mad Captain, or the Lover his own Rival, a Comedy, 1731.

Rt. Hon. GEORGE GRANVILLE, Lord *Lansdown*.

1. *The She Gallants*, a Comedy, 1696.
2. *Heroic Love*, a Tragedy, 1702.
3. *The British Enchanters, or No Magic like Love*, a Dramatic Opera, 1707.
4. *The Jew of Venice*, from *Shakespeare*, a Comedy, 1708.
5. *Peleus and Thetis*, a Masque.

JOHN LEANARD.

1. *Country Innocence, or the Chamber Maid turned Quaker*, a Comedy, 1677.
2. *Rambling Justice, or the Jealous*, a Comedy, 1680.
3. *The Counterfeits*, a Comedy, 1679.

NATHANIEL LEE.

1. *Nero Emperor of Rome*, a Tragi-comedy, 1675.
2. *Sophonissa, or Hannibal's overthrow*, a Tragedy, 1676.
3. *Gloriana, the Court of Augustus Caesar*, a Tragedy, 1676.
4. *The Rival Queens, or the Death of Alexander the Great*, a Tragedy, 1676.
5. *Mithridates King of Pontus*, a Tragedy, 1678.
6. *Theodosius, or the Force of Love*, a Tragedy, 1678.
7. *Cæsar Borgia*, a Tragedy, 1680.
8. *Lucius Junius Brutus, Father of his Country*, a Tragedy, 1681.
9. *Constantine the Great*, a Tragedy, 1684.
10. *The Princess of Cleve*, a Tragi-comedy, 1689.
11. *The Massacre of Paris*, a Tragedy, 1690.

THOMAS LEGG.

The Destruction of *Jerusalem*.

JOHN LEIGH.

1. *Kensington Gardens*, a Comedy, 1720.

2. *Hobbs's*

DRAMATIC AUTHORS.

89

2. *Hobbs's Wedding*, a Farce, taken from the Country Wake, 1721.

Mrs. CHARLOTTE LENNOX.

1. *Philander*, a Dramatic Pastoral, 1757.
2. *The Sister*, a Comedy, acted only one Night, 1769.
3. *Old City Manners*, altered from the Eastward Hoe of Ben Johnson, Chapman, Marston, &c. 1775.

— LEWIS.

Philip of Macedon, a Tragedy, 1729.

GEORGE LILLO.

1. *The London Merchant*, or the History of George Barnwell, a Tragedy, 1730.
2. *Sylvia*, or the Country Burial, 1731.
3. *The Christian Hero*, a Tragedy, 1734.
4. *Elmerick*, a Tragedy, 1735.
5. *Fatal Curiosity*, a Tragedy, 1736.
6. *Marina*, a Play of three Acts, 1738.

JOHN LILLY.

1. *The Maid's Metamorphosis*, a Comedy, 1600.
2. *Love's Metamorphosis*, a witty Pastoral, 1601.
3. *Endimion*, a Comedy, 1632.
4. *Galatea*, a Comedy, 1632.
5. *Alexander and Campaspe*, a Tragi-comedy, 1632.
6. *Mydas*, a Comedy, 1632.
7. *Sappho and Phaon*, a Comedy, 1632.
8. *Mother Bombie*, 1632.
9. *Woman in the Moon*, a Comedy, 1632.

JOHN LOCKMAN.

1. *Rosalinda*, a Dramatic Piece, never acted, 1740.
2. *David's Lamentation*, an Oratorio, 1740.

THOMAS LODGE, M. D.

1. *The Wounds of Civil Wars*, or the Tragedies of Marius and Scylla, 1594.
2. *Looking Glass for London and England*, a Tragi-comedy, assisted by Robert Green, 1598.

Sir WILLIAM LOWER.

1. *The Phoenix in her Flames*, a Tragedy, 1639.
2. *The Martyr*, or *Polyeuctes*, a Tragedy, 1655.
3. *Horatius*, a Tragedy, 1656.
4. *The Enchanted Lovers*, a Pastoral, 1658.
5. *Noble Ingratitude*, a Pastoral Tragi-comedy, 1658.
6. *Amorous Phantasm*, a Tragi-comedy, 1658.

H. 3.

ROBERT

90 CATALOGUE OF ENGLISH

ROBERT LLOYD.

1. *Arcadia*, or the Shepherd's Wedding, a Dramatic Pastoral, 1761.
2. *The Capricious Lovers*, a Comic Opera, 1764.

THOMAS LUPTON.

All for Money, a Tragedy, 1667.

FRANCIS LYNCH, Esq.

1. *The Independent Patriot*, or Musical Folly, a Comedy, 1733.
2. *The Man of Honour*, a Comedy.

M

LEWIS MACHIN.

The Dumb Knight, a Comedy, 1633.

CHARLES MACKLIN.

1. *King Henry the Seventh*, or the Popish Impostor, a Tragedy, 1746.
2. *The Suspicious Husband Criticized*, a Farce, 1747.
3. *A Will*, and no Will, or a new Case for the Lawyers.
4. *The Fortune Hunters*, or the Widow bewitched.
5. *Love A-la-mode*, a Farce, 1760.
6. *The Married Libertine*, a Comedy, 1761.

JOHN MAIDWELL.

The Loving Enemies, a Comedy, 1680.

JASPER MAINE.

1. *The City Match*, a Comedy, 1642.
2. *The Amorous War*, a Tragi-comedy, 1642.

DAVID MALLET, Esq.

1. *Eurydice*, a Tragedy, 1731.
2. *Musapha*, a Tragedy, 1738.
3. *Britannia*, a Masque, 1755.
4. *Elvira*, a Tragedy, 1763.

Mr. Mallet assisted Mr. Thomson in writing the Masque of *Alfred*.

Mrs. DE LA RIVIERE MANLEY.

1. *The Lost Lover*, or the Jealous Husband, a Comedy, 1696.
2. *The Royal Mischief*, a Tragedy, 1698.
3. *Almyra*, or the Arabian Vow, a Tragedy, 1707.
4. *Lucius the First Christian King of Britain*, a Tragedy, 1717.

FRANCIS

DRAMATIC AUTHORS.

99

FRANCIS MANNING.

1. All for the better, or the Infallible Cure, a Comedy, 1689.
2. The Generous Choice, a Comedy, 1691.

MAJOR COSMO MANUCHI.

1. The Just General, a Tragedy, 1650.
2. The Loyal Lovers, a Tragi-comedy, 1652.

GERVASE MARKHAM.

Herod and Antipater, a Tragedy, 1652.

CHRISTOPHER MARLOW.

1. *Edward the Second*, a Tragedy, 1590.
2. *Tamberlane the Great*, or the *Scythian Shepherd*, a Tragedy, 1593.
3. *The Jew of Malta*, a Tragi-comedy, 1603.
4. *Lust his Dominion*, or the *Lascivious Queen*, a Tragedy, 1604.
5. *The Massacre of Paris*, with the Death of the Duke of *Guise*, a Tragedy.
6. *Dr. Faustus*, his Tragical History, 1635.

SHAKERLEY MARMION.

1. *Holland's Leaguer*, a Comedy, 1632.
2. *The Fine Companion*, a Comedy, 1633.
3. *The Antiquary*, a Comedy, 1635.

CHARLES MARSH.

1. *Amasis King of Egypt*, a Tragedy, 1741.
2. *Cymbeline*, altered from *Shakespeare*, not acted.

JOHN MARSTON.

1. *Antonio and Melida*, an Historical Play, 1602.
2. *Antonio's Revenge*, or the second Part of *Antonio and Melida*, a Tragedy, 1602.
3. *The Infatiate Countess*, a Tragedy, 1603.
4. *The Malecontent*, a Tragi-comedy, 1604.
5. *The Dutch Courtezan*, a Comedy, 1605.
6. *Parasitaster*, or the *Fawn*, a Comedy, 1606.
7. *What you will*, a Comedy, 1609.
8. *Sophonisba*, or the Wonder of Women, 1633.

BENJAMIN MARTYN, Esq.

Timoleon, a Tragedy, 1729.

Dr. MASON.

1. *Elfrida*, after the Model of the *Greek Tragedy*, 1752.
2. *Caractacus*, after the same Model, 1759: These have both been performed, the last with success in 1776.

JOHN

JOHN MASON.

Mulcaffer the Turk, a Tragedy, 1610.

PHILIP MASSINGER.

1. *The Roman Actor*, a Tragedy.
2. *The Renegado*, a Comedy, 1630.
3. *The Maid of Honour*, a Tragi-comedy, 1632.
4. *The Emperor of the East*, a Tragi-comedy, 1632.
5. *The Fatal Dowry*, a Tragedy, 1632.
6. *A new Way to pay old Debts*, a Comedy, 1633.
7. *The Picture*, a Comedy, 1636.
8. *The Great Duke of Florence*, a Comedy, 1636.
9. *Believe as you list*, a Comedy, 1637.
10. *The Duke of Milan*, a Tragedy, 1638.
11. *The Bondman*, a Comedy, 1638.
12. *The Unnatural Combat*, a Tragedy, 1639.
13. *The Guardian*, a Comedy, 1655.
14. *The Bashful Lover*, a Comedy, 1655.
15. *A very Woman, or the Prince of Tarent*, a Tragi-comedy, 1655.
16. *Old Law, or a new Way to please ye*, a Comedy, 1656.
17. *The City Madam*, a Comedy, 1659.
18. *The Virgin Martyr*, a Tragedy, 1661.

THOMAS MAY.

1. *The Heir*, a Comedy, 1620.
2. *Cleopatra Queen of Egypt*, a Tragedy, 1626.
3. *Antigone, the Theban Princess*, a Tragedy, 1631.
4. *Agrippina, Empress of Rome*, a Tragedy, 1639.
5. *The Old Couple*, a Comedy, 1651.

ROBERT MEAD, M. D.

Combat of Love and Friendship, a Comedy, 1651.

MATTHEW MEDBOURN.

1. *Saint Cecily*, a Tragedy, 1666.
2. *Tartuffe, or the French Puritan*, a Comedy, 1670.

MARK ANTHONY MEILAN.

1. *Emilia*, a Tragedy.
 2. *Northumberland*, a Tragedy.
 3. *The Friends*, a Tragedy.
- These Pieces were never acted, but printed together, 1771.

MOSES MENDES, Esq.

1. *The Chaplet*, a Musical Entertainment, 1749.
2. *The Shepherd's Lottery*, 1752.

THOMAS MERITON.

1. *The Wandering Lover*, a Tragi-comedy, 1638.
2. *Love and War*, a Tragedy, 1658.

THOMAS

THOMAS MIDDLETON.

1. The Five Gallants, a Comedy, 1601.
2. *Blurt*, Mr. Constable, or the *Spaniards* Night-walk, a Comedy, 1602.
3. The Phoenix, a Tragedy, 1607.
4. The Family of Love, a Comedy, 1608.
5. The Roaring Girl, or *Moll Cut-purse*, a Comedy, 1611.
6. A Trick to catch the Old one, a Comedy, 1616.
7. The Triumphs of Love and Antiquity, a Masque, 1619.
8. The Chaste Maid of *Cheapside*, a Comedy, 1620.
9. The World tofs'd at Tennis, a Masque, 1620.
10. The Fair Quarrel, a Comedy, 1622.
11. A Game at Chess, a Comedy, 1632.
12. *Corona Minerva*, a Masque, 1634.
13. The Inner Temple Masque, or Masque of Heroes, 1640.
14. The Changeling, a Tragedy, 1655.
15. The Old Law, a Comedy, 1656.
16. No Wit, no Help, like a Woman's, a Comedy, 1657.
17. Women, beware Women, a Tragedy, 1657.
18. More Dissemblers besides Women, a Tragedy, 1657.
19. The *Spanish* Gipsies, a Comedy, 1661.
20. The Mayor of *Queenborough*, a Comedy, 1662.
21. Any thing for a quiet Life, a Comedy, 1663.
22. *Michaelmas* Term, a Comedy, 1663.
23. A Mad World, my Masters, a Comedy, 1665.

The Rev. Mr. JAMES MILLER.

1. The Humours of *Oxford*, a Comedy, 1729.
2. The Man of Taste, a Comedy, 1731.
3. The Mother-in-law, or the Doctor the Disease, a Comedy, 1733.
4. The Universal Passion, a Comedy, 1734.
5. Art and Nature, a Comedy, 1735.
6. The Savage, or the Force of Nature, 1736.
7. The Coffee-house, a Farce, 1737.
8. An Hospital for Fools, a Farce, 1738.
9. *Joseph* and his Brethren, an Oratorio, 1742.
10. *Mahomet* the Impostor, a Tragedy, 1743: Dr. Miller died during the run of this Piece.
11. Picture, a Ballad Opera, 1743.

JOHN

JOHN MILTON.

1. A Masque, at Ludlow Castle, 1634: This Piece has been altered for the Stage under the Title of *Comus*, first by Dr. Dalton, in 1739, and since by Mr. Calman.
2. *Samson Agonistes*.

JOSEPH MITCHELL.

1. The Fatal Extravagance, a Tragedy, partly taken from the *Yorkshire* Tragedy of *Shakespeare*, 1720, said to be the Production of *Aaron Hill*, Esq. whose generosity obliged the Author to accept it in order to retrieve his Affairs.
2. The *Highland Fair*, or the Union of the Clans, a Ballad Opera, 1731.

CHARLES MOLLOY, Esq.

1. The Perplexed Couple, or Mistake upon Mistake, a Comedy, 1715.
2. The Coquet, or the *English* Cavaliers, a Comedy, 1718.
3. The Half-pay Officers, a Farce, 1720.

JOHN MONCRIEF.

Appius, a Tragedy, 1755.

Hon. WALTER MONTAGUE, Esq.
The Shepherd's Oracle, a Pastoral, 1642.

EDWARD MOORE.

1. The Foundling, a Comedy, 1748.
2. *Gil Blas*, a Comedy, 1750.
3. The Gamester, a Tragedy, 1753.

Sir THOMAS MOORE.

Mangora King of the Timbushians, a Tragedy, 1717.

Miss HANNAH MOORE.

1. Inflexible Captive, a Tragedy, 1775.
2. *Percy*, a Tragedy, 1777.

M^Y NAMARA MORGAN, Esq.

Philoclea, a Tragedy, 1754.

THEOPHILUS MOSS.

The General Lover, a Comedy, 1748.

PETER MOTTEUX.

1. Love is a Jest, a Comedy, 1696.
2. The Loves of *Mars* and *Venus*, a Comic Masque, 1696.
3. Novelty, or every Act a Play, consisting of a Pastoral, Comedy, Masque, Tragedy, and Farce, 1697.

4. *Europe's*

DRAMATIC AUTHORS.

95

4. *Europe's Revels for the Peace and his Majesty's happy Return*, an Interlude, 1697.
5. *Beauty in Distress*, a Tragedy, 1698.
6. *The Four Seasons*, a Musical Interlude, 1699.
7. *Arfinoe Queen of Cyprus*, an Opera, 1700.
8. *The Island Princess, or the Generous Portuguese*, a Dramatic Opera from *Fletcher*, 1701.
9. *Britain's Happiness*, a Musical Interlude, 1704.
10. *The Amorous Miser, or the Younger the Wiser*, a Comedy, 1705.
11. *The Temple of Love*, a Pastoral Opera, 1706.
12. *Thomyris Queen of Scythia*, an Opera, 1719.
13. *Acis and Galatea*, a Masque, 1723.
14. *Love Dragooned*, a Farce.

JOHN MOTLEY, Esq.

1. *The Imperial Captives*, a Tragedy, 1720.
2. *Antiochus*, a Tragedy, 1721.
3. *Penelope*, a Mock-Ballad Opera, 1728: Mr. Cook assisted in writing this Piece.
4. *The Craftman, or Weekly Journalist*, a Farce, 1729.
5. *The Widow Bewitched*, a Comedy, 1730.

WILLIAM MOUNTFORT.

1. *Injured Lovers, or the Ambitious Father*, a Tragedy, 1688.
2. *Edward the Third, with the Fall of Mortimer Earl of March*, 1690.
3. *Successful Strangers*, a Comedy, 1690.
4. *Greenwich Park*, a Comedy, 1691.
5. *The Life and Death of Doctor Faustus*, with the Humours of Harlequin and Scarambouch, a Farce, 1692.

WILLIAM MOZEEEN.

The Antigallican, a Farce, 1757.

ARTHUR MURPHY, Esq.

1. *The Apprentice*, a Farce of two Acts, 1756.
2. *The Upholsterer, or what News*, a Farce, 1758.
3. *The Orphan of China*, a Tragedy, 1759.
4. *The Desert Island*, a Dramatic Poem, 1760.
5. *The Way to keep him*, a Comedy of three Acts, 1760, extended to Five, 1761.
6. *All in the Wrong*, a Comedy, 1761.
7. *The Old Maid*, a Comedy in Two Acts, 1761.
8. *The Citizen*, a Farce, 1762.
9. *No One's Enemy but his own*, a Comedy of three Acts, 1764.

20. What

10. What we must all come to, a Comedy of two Acts, 1764.
11. *Zenobia*, a Tragedy, 1768.
12. *The Grecian Daughter*, a Tragedy, 1772.
13. *Alzuma*, a Tragedy, 1773.
14. *News from Parnassus*, a Prelude, 1776.
15. *Three Weeks after Marriage*, a Comedy of two Acts, altered from *What we must all come to*, 1776.
16. *Know your own Mind*, a Comedy, 1777.
17. *Love finds the Way*, a Comic Opera, 1777.

N.

THOMAS NABBS.

1. *Covent Garden*, a Comedy, 1632.
2. *Hannibal and Scipio*, an Historical Tragedy, 1635.
3. *Microcosmus*, a Masque, 1637.
4. *Spring's Glory vindicating Love by Temperance*, a Masque, 1638.
5. *Tottenham Court*, a Comedy, 1638.
6. *The Bride*, a Comedy, 1638.
7. *An Entertainment on the Prince's Birth-day*, 1638.
8. *The Unfortunate Mother*, a Tragedy, 1640.

THOMAS NASH.

1. *Dido Queen of Carthage*, a Tragedy, 1630.
2. *Summer's last Will and Testament*, a Comedy, 1631.

ALEXANDER NEVILL.

Translated from *Seneca*,
Oedipus, a Tragedy, 1560.

ROBERT NEVILLE.

The Poor Scholar, a Comedy, 1636.

WILLIAM CAVENDISH, Duke of NEWCASTLE.

1. *The Country Captain*, a Comedy, 1649.
2. *Variety*, a Comedy, 1649.
3. *The Exile*, a Comedy, 1649.
4. *Triumphant Widow*, a Comedy, 1677.
5. *Humorous Lovers*, a Comedy, 1677.

MARGARET, Dutcheſs of NEWCASTLE.

1. *Female Academy*, a Comedy, 1662.
2. *Love's Adventures*, Part First, a Comedy, 1662.
3. *Love's Adventures*, Part Second, 1662.
4. *Nature's*

DRAMATIC AUTHORS.

97

4. Nature's three Daughters, Beauty, Love, and Wit, a Comedy, 1662.

5. Nature's three Daughters, second Part, 1662.

6. Apochryphal Ladies, a Comedy, 1662.

7. Publick Wooing, a Comedy, 1662.

8. Matrimonial Troubles, Part First, a Comedy, 1662.

9. Matrimonial Troubles, Part Second, a Tragedy, 1662.

10. The Unnatural Tragedy, 1662.

11. Bell in Campo, a Tragedy.

12. Bell in Campo, second Part, a Tragedy.

13. Comical Hash, a Comedy.

14. The Lady's Contemplation, 1662.

15. Lady's Contemplation, second Part.

16. Youth's Glory, a Tragedy.

17. Youth's Glory, second Part, a Tragedy.

18. Wits Cabal, a Comedy.

19. Wits Cabal, second Part.

20. Several Wits, a Comedy.

21. Religious, a Tragi-comedy.

22. The Convent of Pleasure.

23. Soeiable Companions, or Female Wits, a Comedy.

24. The Presence, a Comedy.

25. The Bridals, a Comedy.

26. The Blazing World, a Comedy.

27. The Blazing World, second Part, a Comedy.

THOMAS NEWTON.

Thebais, a Tragedy, 1585.

HENRY NORRIS.

The Deceit, a Farce, 1723.

THOMAS NUCE.

Translated Seneca's Octavia, a Tragedy, 1584.

O.

——— O'BRIEN, Esq.

1. *The Duel*, a Comedy, 1773.

2. *Cross Purposes*, a Farce of two Acts, 1773.

THOMAS ODELL, Esq.

1. *The Chimera*, a Farce, 1720.

2. *The Smugglers*, a Farce, 1729.

3. *The Patron, or the Statesman's Opera*, 1729.

I

4. *The*

98 CATALOGUE OF ENGLISH

4. *The Prodigal, or Recruits for the Queen of Hungary*, a Comedy, 1744.

GABRIEL ODINGSSELLS.

1. *The Bath unmasked*, a Comedy, 1725.
2. *The Capricious Lovers*, a Comedy, 1725.
3. *Bayes' Opera*, 1731.

O'HARA.

1. *Midas*, an *English* Burletta in three Acts, afterwards reduced to Two, 1764.
2. *The Judgment of Paris*, an *English* Burletta in two Acts, 1768.
3. *The Golden Pippin*, a Burletta, 1773.
4. *The Two Misers*, a Musical Farce, 1775.
5. *April Day*, a Burletta of three Acts, 1777.

DAVID OGBORNE.

The merry Midnight Mistake, or Comfortable Conclusion, a Comedy never acted, 1765.

JOHN OLDMIXON.

1. *Amyntas*, a Pastoral.
2. *The Grove, or Love's Paradise*, an Opera, 1709.
3. *The Governor of Cyprus*, a Tragedy.

ROGER BOYLE, Earl of ORRERY.

1. *The Black Prince*, a Tragedy, 1660.
2. *Tryphon*, a Tragedy, 1660.
3. *Henry the Fifth*, a Tragedy, 1660.
4. *Mustapha Son of Solyman*, a Tragedy, 1660.
5. *Master Anthony*, 1671.
6. *Guzman*, a Comedy, 1693.
7. *Herod the Great*, a Tragedy, 1694.

JOHN BALE, Bishop of OSSORY.

1. *God's Promises*, a Tragedy or Interlude, 1538.
2. *St. John Baptist Preaching in the Wilderness*, an Interlude, 1538.
3. *Concerning the Laws of Nature corrupted*, 1538.
4. *Life of St. John the Baptist*, an Interlude.
5. *Christ when he was twelve Years old*, one Comedy, 1538.
6. *Of Baptism and Temptation*, two Comedies, 1538.
7. *Lazarus raised from the Dead*, one Comedy.
8. *Of the Counsels of Bishops*, one Comedy.
9. *Of Simon the Leper*, one Comedy.
10. *Of the Lord's Supper and washing the Feet*, one Comedy.

11. Of the Passion of *Christ*, two Comedies.
12. Of the *Sepulture and Resurrection*, two Comedies.
13. On both Marriages of the King.
14. Against *Momus's* and *Zoilus's*.
15. Treacheries of the Papists.
16. Against those who adulterate the Word of God.
17. Of *John King of England*.
18. Of the Impositions of *Thomas Becket*.
19. Of the Temptation of *Christ*.
20. Corruptions of the Divine Laws.
21. The Image of Love.

THOMAS OTWAY.

1. *Alcibiades*, a Tragedy, 1675.
2. *Titus and Berenice*, a Tragedy, 1677.
3. *The Cheats of Scapin*, a Farce, 1677.
4. *Friendship in Fashion*, a Comedy, 1678.
5. *Don Carlos, Prince of Spain*, a Tragedy, 1679.
6. *The Orphan, or the Unhappy Marriage*, a Tragedy, 1680.
7. *The History and Fall of Caius Marius*, a Tragedy, 1680.
8. *The Soldier's Fortune*, a Comedy, 1681.
9. *The Atheist, or second Part of Soldier's Fortune*, a Comedy, 1684.
10. *Venice Preserved, or a Plot discovered*, a Tragedy, 1685.

GEORGE GERBIER D'OUVILLY.

False Favourite disgraced, and the Reward of Loyalty, a Tragi-comedy, 1657.

ROBERT OWEN, Esq.

Hypermetra, or Love in Tears, a Tragedy, 1708.

JOHN OZELL.

Translated the following Pieces:

1. *Alexander*, a Tragedy, from *Racine*.
2. *Britannicus*, a Tragedy, from *Racine*.
3. *The Litigants*, a Comedy, from *Racine*.
4. *Manlius Capitolinus*, a Tragedy, from *La Fosse*.
5. *The Cid*, a Tragedy, from *Corneille*.
6. *Cato of Utica*, a Tragedy, from *Deschamps*.
7. *The Fair of St. Germain*, from *Boursault*, a Farce.
8. *Sir Martin Mar-all*, from *Moliere's L'Estourdi*.
9. *The Amorous Quarrel*, a Comedy: Translation from *Moliere*, as are the following.

100 CATALOGUE OF ENGLISH

10. The Affected Ladies, a Comedy.
11. The Imaginary Cuckold, a Comedy.
12. A School for Husbands.
13. The Impertinents, a Comedy.
14. School for Women, a Comedy.
15. School for Women criticized, a Farce.
16. The Princess of *Elis*, or the Pleasures of the Enchanted Island, three Parts.
17. The Forced Marriage, a Comedy.
18. Love the best Physician, a Comedy.
19. The Man Hater.
20. The Forced Physician.
21. The *Sicilian*, or Love makes a Painter,
22. *Amphitryon*.
23. The Miser.
24. *George Dandin*, or the Wanton Wife, a Comedy.
25. *Tartuffe*, or the Hypocrite, a Comedy.
26. *Monsieur de Pourcchaugnat*, or Squire *Trelooby*.
27. The Gentleman Citizen, a Comedy.
28. The Cheats of *Scapin*, a Comedy.
29. *Psyche*, an Opera.
30. The Learned Ladies, a Comedy.
31. *Don Garcia of Navarre*, or the Jealous Prince.
32. The Impromptu of *Versailles*.
33. The Libertine.
34. *Melicerta*, an Heroic Pastoral.
35. The Magnificent Lovers.
36. The Countess of *Escarbagnas*.
37. The Hypochondriac, a Comedy.

P.

JOHN PALSGRAVE.

Accolaftus, a Comedy, 1540.

——— PATTISON.

Arminius, a Tragedy, 1741, never acted, the Lord Chamberlain refusing it a Licence.

WILLIAM PEAPS.

Love in its Extasy, a Pastoral, 1649.

GEORGE PEEL.

1. *Edward the First*, an Historical Play, 1593.
2. *David and Bethsabe*, their Loves, with the Tragedy of *Abfalom*, 1599.

MARY

DRAMATIC AUTHORS.

101

MARY HERBERT, Countess of PEMBROKE.

Antoniws, a Tragedy, 1595.

Mrs. CATHARINE PHILLIPS.

1. *Horace, a Tragedy, 1678, translated from Corneille.*
2. *Pompey, a Tragedy, 1678, translated from Corneille.*

AMBROSE PHILLIPS, Esq.

1. *The Distressed Mother, a Tragedy, 1711.*
2. *The Briton, a Tragedy, 1721.*
3. *Humphrey, Duke of Gloucester, a Tragedy, 1722.*

EDWARD PHILLIPS.

1. *The Livery Rake and Country Lass, an Opera, 1731.*
2. *The Mock Lawyer, a Farce, 1733.*
3. *The Chamber Maid, an Opera, 1734.*

JOHN PHILLIPS.

1. *The Earl of Mar Marr'd, with the Humours of Jockey the Highlander, 1716.*
2. *The Pretender's Flight, or a mock Coronation, with the Humours of the facetious Harry St. John, 1716.*
3. *The Inquisition, a Farce, 1717.*

R. PHILLIPS.

Fatal Inconstancy, or the Unhappy Rescue, a Tragedy, 1701.

WILLIAM PHILLIPS, Esq.

1. *The Revengeful Queen, a Tragedy, 1698.*
2. *St. Stephen's Green, or the Generous Lovers, a Comedy, 1721.*
3. *Hibernia Freed, a Tragedy, 1721.*
4. *Britons Strike Home, a Farce, 1721.*

Mrs. LETITIA PILKINGTON.

The Turkish Court, or the London 'Prentice, acted in Dublin, 1748.

FREDERICK PILON.

The Invasion, or a Trip to Brightelmstone, a Farce, 1778.

Mrs. MARY PIX.

1. *The Spanish Wives, a Farce, 1696.*
2. *Ibrahim the Twelfth Emperor of the Turks, a Tragedy, 1698.*
3. *The Innocent Mistress, a Comedy, 1697.*
4. *Queen Catharine, or the Ruins of Love, a Tragedy, 1698.*

102 CATALOGUE OF ENGLISH

5. The Deceiver deceived, a Comedy, 1698.
6. The Czar of *Muscovy*, a Tragedy, 1698.
7. The Double Distress, a Tragedy, 1701.

WILLIAM POPPLE, Esq.

Double Deceit, or a Cure for Jealousy, a Comedy,
1736.

SAMUEL PORDAGE, Esq.

1. *Herod and Mariamne*, a Tragedy, 1673.
2. The Siege of *Babylon*, a Tragedy, 1678.

ABRAHAM PORTALL.

Olinda and Sophronia, a Tragedy, 1758.

HENRY PORTER.

The Two angry Women of *Abingdon*, a Comedy,
1599.

THOMAS PORTER, Esq.

1. The Carnival, a Comedy, 1664.
2. The Villain, a Tragi-comedy, 1670.

GEORGE POWEL.

1. *Brutus of Alba*, a Tragedy, 1690.
2. The Treacherous Brother, a Tragedy, 1690.
3. *Alphonso King of Naples*, a Tragedy, 1691.
4. A very good Wife, a Comedy, 1695.
5. *Bonduca*, or the *British* Heroine, a Tragedy, 1696.

THOMAS PRESTON, L. L. D.

A lamentable Tragedy, mixed full of Mirth, wrote
in Old fashion Metre; containing the Life of *Cambyses*
King of *Persia*.

EDMUND PRESTWICK.

1. *Hippolitus*, a Tragedy, 1641.
2. The *Hectors*, a Tragedy, 1650.

Q.

FRANCIS QUARLES, Esq.

The Virgin Widow, a Comedy: Printed (five Years
after his Death) 1649.

R.

JAMES RALPH, Esq.

1. The Fashionable Lady, or Harlequin's Opera,
1730.
2. The

2. *The Fall of the Earl of Essex*, a Tragedy, 1731.
3. *The Lawyer's Feast*, a Farce, 1744.
4. *The Astrologer*, a Comedy, from *Albumazar*, 1744.

ALLAN RAMSAY.

The Gentle Shepherd, a Scots Pastoral Comedy, 1729.

THOMAS RANDOLPH.

1. *Aristippus*, or the Jovial Philosopher, with the conceited Pedlar, 1630.
2. *The Jealous Lovers*, a Comedy, 1634.
3. *Hey for Honesty*, down with Knavery, a Comedy, 1651.
4. *Amyntas*, or the Impossible Dowry, a Pastoral, 1668.
5. *The Muses Looking Glass*, a Comedy, 1681.

EDWARD RAVENSCROFT.

1. *The Careless Lovers*, a Comedy, 1673.
2. *Mamamouchi*, or the Citizen turned Gentleman, a Comedy, 1675.
3. *Scaramouch* a Philosopher, *Harlequin* a School Boy, *Bravo* a Merchant and Magician, a Comedy, 1677.
4. *The Wrangling Lovers*, or the Insensible Mistress, a Comedy, 1677.
5. *King Edgar* and *Alfreda*, a Tragedy, 1677.
6. *The English Lawyer*, a Comedy, 1678: Translated from the Latin Play *Ignoramus*.
7. *Titus Andronicus*, a Tragedy, altered from *Shakespeare*, 1678.
8. *The London Cuckolds*, a Comedy, 1683.
9. *Dame Dobson*, or the Cunning Woman, a Comedy, 1684.
10. *The Canterbury Jest*, or a Bargain Broken, a Comedy, 1695.
11. *The Anatomist*, or the Sham Doctor, a Farce, 1697.
12. *The Italian Husband*, a Tragedy, 1697.

THOMAS RAWLINS.

1. *Rebellion*, a Tragedy, 1640.
2. *Tom Essence*, or the Modish Wife, a Comedy, 1667.
3. *Tunbridge Wells*, a Comedy, 1678.

JOSEPH REED.

1. *Madrigal* and *Truiletta*, a Mock Tragedy, 1758.
2. *Register Office*, a Farce, 1761.
3. *Tom Jones*, a Comic Opera, 1769.

EDWARD.

EDWARD REVET.

Town Shifts, or Suburb Justice, a Comedy, 1671.

RICHARD RHODES, M. D.

Flora's Vagaries, a Comedy, 1670.

NATHANIEL RICHARDS.

Messalina the Roman Empress, a Tragedy, 1640.

RICHARDS.

The Device, or Marriage Office, a Comic Opera, 1777.

WILLIAM RIDER.

The Twins, a Comedy, 1655.

JOHN WILMOT, Earl of Rochester.

Valentinian, a Tragedy, 1670.

RICHARD ROLT.

1. *Almena*, an English Opera, 1764.

2. *Eliza*, an English Opera, 1764.

ROOME.

The Jovial Crew, an Opera, taken from *Richard Brome's* Comedy of the same Name, 1732.

NICHOLAS ROWE, Esq.

1. The Ambitious Step-mother, a Tragedy, 1699.

2. *Tamerlane*, a Tragedy, 1702.

3. The Fair Penitent, a Tragedy, 1703.

4. The Biter, a Comedy, 1704.

5. *Ulysses*, a Tragedy, 1706.

6. The Royal Convert, a Tragedy, 1708.

7. *Jane Shore*, a Tragedy, 1713.

8. *Lady Jane Gray*, a Tragedy, 1715.

SAMUEL ROWLEY.

1. When you see me you know me, an Historical Play, 1632.

2. The Noble Spanish Soldier, or a Contract broken justly revenged, a Tragedy, 1634.

WILLIAM ROWLEY.

1. A New Wonder, a Woman never vexed, a Comedy, 1632.

2. A Match at Midnight, a Comedy, 1633.

3. All is lost by Lust, a Tragedy, 1633.

4. A Shoemaker is a Gentleman, a Comedy, 1636.

5. The Witch of Edmonton, a Tragi-comedy, 1638.

6. The

DRAMATIC AUTHORS.

105

6. The Birth of *Merlin*, or the Child has lost a Father, a Tragi-comedy, 1639.

RALPH RUGGLES.

Ignoramus, a Comedy.

JOSEPH RUTTER.

1. The Shepherd's Holyday, a Pastoral Tragi-comedy, 1635.

2. The Cid, a Tragi-comedy, 1637.

3. The Cid, Part Second, 1640.

LACY RYAN.

The Cobler's Opera, or the Humours of *Billingsgate*, 1730.

THOMAS RYMER, Esq.

Edgar, or the *English* Monarch, a Tragedy, 1678.

S.

THOMAS SACKVILLE, Lord *Buckburst*.
Vide *Buckburst*.

WILLIAM SAMPSON.

The Vow Breaker, or the Fair Maid of *Clifton*, a Tragedy, 1632.

GEORGE SANDYS, Esq.

Christ's Passion, a Tragedy, from the *Latin* of *Hugo Grotius*, 1640.

RICHARD SAVAGE, Esq.

1. Love in a Veil, a Comedy, 1717.

2. Sir *Thomas Overbury*, a Tragedy, 1715.

CHARLES SAUNDERS.

Tamerlane the Great, a Tragedy, 1681.

THOMAS SCOTT.

1. The Mock Marriage, a Comedy, 1696.

2. The Unhappy Marriage, or a Fruitless Revenge, a Tragedy, 1698.

Sir CHARLES SEDLEY, Bart.

1. The Mulberry Garden, a Comedy, 1668.

2. *Anthony* and *Cleopatra*, a Tragedy, 1677.

3. *Bellamira*, or the Mistress, 1687.

4. *Beauty*

4. *Beauty the Conqueror, or the Death of Mark Anthony*, a Tragedy, 1702.
5. *The Grumbler*, a Comedy, of three Acts, 1719.
6. *The Tyrant King of Crete*, a Tragedy, 1719.

ELKANAH SETTLE.

1. *The Empress of Morocco*, a Tragedy, 1673.
2. *Love and Revenge*, a Tragedy, 1675.
3. *Cambyfes King of Persia*, a Tragedy, 1675.
4. *The Conquest of China*.
5. *Ibrahim, the Illustrious Bassa*, a Tragedy, 1677.
6. *Paster Fido, or the Faithful Shepherd*, a Pastoral, 1677.
7. *Fatal Love*, a Tragedy, 1680.
8. *The Female Prelate, or the History of the Life and Death of Pope Joan*, a Tragedy, 1680.
9. *The Heir of Morocco*, a Tragedy, 1682.
10. *Distressed Innocence, or the Princess of Persia*, a Tragedy, 1682.
11. *The Ambitious Slave, or the Generous Revenge*, a Tragedy, 1694.
12. *The World in the Moon*, a Comic Opera, 1698.
13. *The Virgin Prophetess, or the Fate of Troy*, an Opera, 1701.
14. *The City Ramble, or the Play-house Wedding*, a Comedy, 1712.
15. *The Ladies Triumph*, a Comic Opera, 1718.

Sir THOMAS St. SEREF.

Tarugo's Wiles, or the Coffee-house, a Comedy, 1668.

GEORGE SEWELL, M. D.

Sir Walter Raleigh, a Tragedy, 1698.

CHARLES SHADWELL.

1. *The Fair Quaker of Deal, or the Humours of the Navy*, 1710.
2. *The Humours of the Army*, a Comedy, 1712.
3. *Irish Hospitality, or Virtue rewarded*, a Comedy, 1720.
4. *The Plotting Lovers, or the Dismal Squire*: Translated from the *French of Moliere*, 1720.
5. *The Hasty Wedding, or the Intriguing Squire*, a Comedy.
6. *The Sham Prince, or News from Passau*, a Comedy, 1720.
7. *Rotheric O'Connor King of Connaught, or the Distressed Prince*, a Tragedy, acted in *Dublin*, 1720.

THOMAS

THOMAS SHADWELL, Esq.

1. The Royal Shepherdess, a Tragi-comedy, 1669.
2. The Sullen Lovers, or the Impertinents, a Comedy, 1670.
3. The Humourist, a Comedy, 1671.
4. The Miser, a Comedy, from *Moliere's L'Avaro*, 1672.
5. *Psyche*, an Opera, 1675.
6. *Epsom Wells*, a Comedy, 1676.
7. The Libertine, a Tragedy, 1676.
8. The Virtuoso, a Comedy, 1678.
9. *Timon of Athens*, or the Man-hater, from *Shakespeare*, a Tragedy, 1678.
10. The true Widow, a Comedy, 1679.
11. The Woman Captain, a Comedy, 1680.
12. The *Lancashire* Witches, a Comedy, 1682.
13. The Amorous Bigot, or *Teague O Divelly*, the *Irish* Priest, a Comedy, 1683.
14. The 'Squire of *Alsatia*, a Comedy, 1688.
15. *Bury Fair*, a Comedy, 1689.
16. The Scowrs, a Comedy, 1691.
17. The Volunteers, or the Stock-jobbers, a Comedy, 1693.

WILLIAM SHAKESPEARE.

1. *John King of England*, a Tragedy, 1591.
2. *John King of England*, the second Part, 1591.
3. *Henry the Fourth*, with the Humour of Sir *John Falstaff*.
4. *Romeo and Juliet*, a Tragedy, 1593.
5. *Henry the Sixth*, in two Parts.
6. *Titus Andronicus*, a Tragedy, 1595.
7. The Tempest.
8. *Henry the Fourth*, second Part.
9. *Midsummer Night's Dream*, a Comedy, 1595.
10. *Much ado about Nothing*, a Comedy, 1596.
11. The Merry Wives of *Windfor*, 1596.
12. *Love's Labour lost*, a Comedy, 1597.
13. *Merchant of Venice*, a Tragi-comedy, 1598.
14. *King Richard the Second*, a Tragedy, 1598.
15. *King Richard the Third*, a Tragedy, 1598.
16. *King Henry the Fifth*, an Historical Play, 1599.
17. *Henry the Eighth*, an Historical Play.
18. *King Lear*, a Tragedy.
19. *History of Sir John Oldcastle*, the good Lord *Cobham*, a Tragi-comedy, 1600.
20. *Taming*

108 CATALOGUE OF ENGLISH

20. *Taming of the Shrew*, a Comedy, 1601.
21. *Two Gentlemen of Verona*, a Comedy, 1602.
22. *Troilus and Cressida*, a Tragedy, 1604.
23. *Measure for Measure*, a Comedy.
24. *Timon of Athens*, a Tragedy, 1604.
25. *Anthony and Cleopatra*, 1604.
26. *Macbeth*, a Tragedy, 1605.
27. *Cymbeline*, a Tragedy, 1605.
28. *Othello Moor of Venice*, a Tragedy, 1606.
29. *The Winter Night's Tale*, 1606.
30. *Coriolanus*, a Tragedy, 1606.
31. *As you like it*, a Comedy.
32. *All's well that ends well*, a Comedy.
33. *The Puritan, or the Widow of Watling Street*, a Comedy, 1607.
34. *Hamlet Prince of Denmark*, a Tragedy, 1608.
35. *Pericles Prince of Tyre*, an Historical Play, 1609.
36. *Julius Caesar*, a Tragedy, 1623.
37. *The Comedy of Errors*, 1685.
38. *Twelfth Night, or what you will*, a Comedy, 1685.
39. *The London Prodigal*, a Comedy.
40. *The Life and Death of Lord Cromwell*, Favourite of Henry the Eighth.
41. *The Yorkshire Tragedy*, only one Act, 1685.
42. *The Tragedy of Locrine*, eldest Son of King Brutus.

LEWIS SHARP.

The Noble Strangers, a Comedy, 1640.

EDWARD SHARPMAN.

The Fleire, a Comedy, 1615.

JOHN SHEFFIELD, Duke of Buckingham.
Vide *Buckingham*.

S. SHEPHERD.

1. *The Committee Man curried*, a Comedy, 1647.
2. *The Committee Man curried*, Part Second, 1647.

Sir EDWARD SHERBURNE, Bart.

1. *Medea*, a Tragedy, 1648.
2. *Thebais*, a Tragedy, 1650.
3. *Troades*, a Tragedy, 1679.
4. *Hercules*, a Tragedy, 1702: Translated from Seneca.

THOMAS

THOMAS SHERIDAN, Esq.

1. Captain O'Blunder, or the Brave-Irishman, a Farce, 1748.
2. *Romeo and Juliet*, from *Shakespeare*.
3. The Loyal Subject, from *Beaumont and Fletcher*.
4. *Coriolanus*, or the Roman Matron, a Tragedy, 1755.

J. B. SHERIDAN, Esq.

1. The Rivals, a Comedy, 1775.
2. St. Patrick's Day, or the Scheming Lieutenant, a Farce, 1775.
3. The Duenna, or Double Elopement, a Comic Opera, 1775.
4. A Trip to *Scarborough*, a Farce, taken from the Comedy of the Relapse, 1777.
5. The School for Scandal, a Comedy, 1777.
6. The Camp, an Entertainment of two Acts, 1778.

Mrs. SHERIDAN.

1. The Discovery, a Comedy, 1763.
2. The Dupe, a Comedy, 1763.

THOMAS SHIPMAN, Esq.

Henry the Third of France stabbed by a Friar, with the Fall of the *Guises*, a Tragedy, 1678.

HENRY SHIRLEY.

The Martyr'd Soldier, a Tragedy, 1638.

SHIRLEY.

The Parricide, or Innocence in Distress, a Tragedy, 1731.

WILLIAM SHIRLEY, Esq.

1. *Edward the Black Prince*, a Tragedy, 1749.
2. *Electra*, a Tragedy, never acted, 1765.
3. Birth of *Hercules*, a Masque, never acted.
4. The Roman Sacrifices, 1777.

JAMES SHIRLEY.

1. The Wedding, a Comedy, 1629.
2. The Changes, or Love in a Maze, a Comedy, 1632.
3. Contention for Honour and Riches, a Masque, 1633.
4. *Honorio* and *Mammon*, a Comedy.
5. The Witty Fair-one, a Comedy, 1633.
6. The Triumph of Peace, a Masque, 1633.
7. Bird in a Cage, a Comedy, 1633.
8. The Traitor, a Comedy, 1635.
9. Young Admiral, a Tragi-comedy, 1637.

110 CATALOGUE OF ENGLISH

10. The Example, a Tragi-comedy, 1637.
11. *Hyde Park*, a Comedy, 1637.
12. The Gamester, a Comedy, 1637.
13. The Royal Master, a Tragi-comedy, 1638.
14. The Duke's Mistress, a Tragi-comedy, 1638.
15. The Lady of Pleasure, a Comedy, 1638.
16. The Maid's Revenge, 1638.
17. *Chabot Admiral of France*, a Tragedy, 1639.
18. The Ball, a Comedy, 1639.
19. *Arcadia*, a Pastoral, 1640.
20. The Humorous Courtier, a Comedy, 1640.
21. *St. Patrick for Ireland*, an Historical Play, 1640.
22. Love's Cruelty, a Tragedy, 1640.
23. Opportunity, a Comedy, 1640.
24. The Triumph of Beauty, a Masque, 1646.
25. The Sisters, a Comedy, 1652.
26. The Brother's, a Comedy, 1652.
27. The Doubtful Heir, a Tragi-comedy, 1652.
28. The Cardinal, a Tragedy, 1652.
29. The Court Secret, a Tragi-comedy, 1653.
30. The Impostor, a Tragi-comedy, 1653.
31. Coronation, a Comedy, 1653.
32. The Politician, a Tragi-comedy, 1655.
33. The Grateful Servant, a Tragi-comedy, 1655.
34. The Gentleman of *Venice*, a Tragi-comedy, 1655.
35. Contention of *Ajax* and *Ulysses* for *Achilles's* Armour, a Masque, 1658.
36. *Cupid and Death*, a Masque, 1658.
37. Love Tricks, or the School of Compliments, a Comedy, 1658.
38. *Andromana*, or the Merchant's Wife, a Tragedy, 1660.
39. The Constant Maid, or Love will find out the Way, a Comedy, 1667.

JOHN SKELTON.

Virtue and good Order, a Comedy, 1526.

JOHN SMITH.

Cytherea, or the Enamouring Girdle, a Comedy, 1677.

WILLIAM SMITH.

1. *Heitor of Germany*, or the *Palsgrave* Prime Elector, an Honourable History, 1611.

2. *Freeman's Honour*.

DRAMATIC AUTHORS.

III

EDMUND SMITH.

Phædra and Hippolitus, a Tragedy, 1707.

HENRY SMITH.

The Princess of Parma, a Tragedy, 1683.

TOBIAS SMOLLETT, M. D.

1. *The Regicide, or James the First of Scotland*, a Tragedy, 1749.

2. *The Reprisal; or the Tars of Old England*, a Farce, 1757.

THOMAS MOORE SMYTH, Esq.

The Rival Modes; a Comedy, 1726.

SOMMER.

Orpheus and Euridice, an Opera, 1740.

THOMAS SOUTHERN.

1. *The Loyal Brother, or the Persian Prince*, a Tragedy, 1682.

2. *The Disappointment, or the Mother-in-Fashion*, a Comedy, 1684.

3. *Sir Anthony Love*, or the Rambling Lady, a Comedy, 1690.

4. *The Wives Excuse, or Cuckolds make themselves*, a Comedy, 1692.

5. *The Maid's Last Prayer, or Any thing rather than fail*, a Comedy, 1693.

6. *The Fatal Marriage, or the Innocent Adultery*, 1694.

7. *Oroonoko*, a Tragedy, 1696.

8. *The Fate of Capua*, a Tragedy, 1700.

9. *The Spartan Dame*, a Tragedy, 1722.

10. *Money's the Mistress*, a Comedy, 1723.

Sir ROBERT STAPLETON.

1. *The Slighted Maid*, a Comedy, 1663.

2. *Hero and Leander*, a Tragedy, 1669.

Sir RICHARD STEELE.

1. *The Funeral, or Grief A-la-mode*, a Comedy, 1702.

2. *The Tender Husband, or the Accomplished Fools*, a Comedy, 1703.

3. *The Lying Lovers, or the Ladies Friendship*, a Comedy, 1704.

4. *The Conscious Lovers*, a Comedy, 1721.

JOHN STEPHENS.

Cynthia's Revenge, a Tragedy, 1613.

W. ALEXANDER, Earl of STERLINE.

1. *Alexandrian* Tragedy.
2. *Craſus*, a Tragedy.
3. *Darius*, a Tragedy.
4. *Julius Caſar*, a Tragedy.

Theſe Four were printed together in Folio, 1599.

The Rev. MR. STERLING.

1. *The Rival Generals*, a Tragedy, 1722.
2. *The Parricide*, a Tragedy, 1733.

JOHN STEVENS.

The Modern Wife, or the Virgin her own Rival, a Comedy, 1745.

GEORGE ALXANDER STEVENS, Eſq.

1. *Diſtreſs upon Diſtreſs*, 1749.
2. *Alexander the Great*.
3. *A Trip to Portſmouth*, a Comic Sketch, 1773.

The Rev. Dr. WILLIAM STRODE.

The Floating Iſland, a Comedy, 1639.

JOHN STUDLEY.

1. *Agamemnon*.
2. *Hercules Oetaus*: Tranſlated from *Seneca*.
3. *Hippolitus*.
4. *Medea*.

JOHN STURMY.

1. *Love and Duty*, a Tragedy, 1721.
2. *The Compromiſe*, a Comedy, 1722.
3. *Sefoſtris*, or *Royalty in Diſguiſe*, a Tragedy, 1728.

Sir JOHN SUCKLING.

1. *Aglaura*, a Tragi-comedy, 1633.
2. *The Goblins*, a Tragi-comedy, 1648.
3. *Brenoralt*, or the *Diſcontented Colonel*, a Tragedy, 1648.
4. *The Sad One*, a Tragedy, left unfinished.

OWEN SWINEY.

The Quacks, or *Love's the Phyſician*, a Comedy, 1710.

GILBERT SWINHOE, Eſq.

Unhappy Fair Irene's Tragedy, 1658.

Sir

Sir PHILIP SYDNEY.

The Lady of May, a Masque: Presented to Queen Elizabeth, in the Gardens of Wanstead, in Essex.

T.

NAHUM TATE, Esq.

1. Brutus of Alba, an Opera, 1678.
2. The Loyal General, a Tragedy, 1680.
3. Richard the Third, or the Sicilian Usurper, an Historical Play, 1681.
4. The Ingratitude of a Commonwealth, or the Fall of Coriolanus, 1682.
5. Cuckold's Haven, or an Alderman no Conjuror, a Farce, 1685.
6. Duke and no Duke, a Farce, 1685, taken from Cockain's Trappolin.
7. The Island Princess, a Tragi-comedy, 1687.
8. King Lear, an Historical Play, altered from Shakespeare's Lear, 1687.
9. Injured Love, or the Cruel Husband, a Tragedy, 1707.

JOHN TATEHAM.

1. The Distracted State, a Tragedy, 1651.
2. Scots Vagaries, or a Knot of Knaves, a Comedy, 1652.
3. Love Crowns the End, a Tragi-comedy, 1657.
4. The Rump, or the Mirror of the late Times, a Comedy, 1661.

WILLIAM TAVERNER.

1. The Faithful Bride of Granada, a Comedy, 1711.
2. The Maid the Mistress, a Comedy, 1713.
3. The Female Advocates, or the Stock Jobbers, a Comedy, 1714.
4. The Artful Husband, a Comedy, 1716.
5. The Artful Wife, a Comedy, 1717.
6. 'Tis well if it takes, a Comedy, 1720.

ROBERT TAYLOR.

The Hog has lost his Pearl, a Comedy, 1611.

LEWIS THEOBALD.

1. The Persian Princess, or the Royal Villain, a Tragedy, 1707.

114 CATALOGUE OF ENGLISH

2. *E'cira*, a Tragedy, with Notes from the Greek of *Sophocles*, 1714.
3. *Oedipus King of Thebes*, a Tragedy, with Notes from *Sophocles*, 1715.
4. *Plutus*, or the World's Idol, a Comedy, with Notes from the Greek of *Aristophanes*, 1715.
5. *The Clouds*, a Comedy, with Notes, from *Aristophanes*, 1715.
6. *The Perfidious Brother*, a Tragedy, 1716.
7. *Pan and Syrinx*, an Opera, 1717.
8. *King Richard the Second*; an Alteration from *Shakespeare's*, 1719.
9. *Double Falschood*, a Tragedy, 1729.

JAMES THOMSON.

1. *Sopbonisba*, a Tragedy, 1730.
2. *Agamemnon*, a Tragedy, 1734.
3. *Edward and Eleonora*, a Tragedy, 1736.
4. *Tancred and Sigismunda*, a Tragedy, 1744.
5. *Coriolanus*, a Tragedy, 1748.
6. *Alfred*, a Masque; wrote with the Assistance of Mr. Mallet.

Capt. EDWARD THOMPSON.

1. *The Syrens*, a Masque, 1776.
2. *St. Helena*, or the Island of Love, 1777.

The Rev. Mr. WILLIAM THOMPSON.
Gondibert and Birtha, a Tragedy, never acted, 1758.

THOMAS THOMPSON.

1. *English Rogue*, a Comedy, 1668.
2. *Mother Shipton's Life*, a Comedy, 1671.

———— TOLSON.

Earl of Warwick, a Tragedy, 1721.

The Rev. Dr. JOSEPH TRAPP.

Abramule, or *Love and Empire*, a Tragedy, 1704.

CATHARINE TROTTER.

1. *Agnes de Castro*, a Tragedy, 1695.
2. *Fatal Friendship*, a Tragedy, 1698.
3. *Love at a loss*, or most Votes carry it, a Comedy, 1701.
4. *The Unhappy Penitent*, a Tragedy, 1701.
5. *The Revolution of Sweden*, a Tragedy, 1706.

RICHARD

DRAMATIC AUTHORS. 1152

RICHARD TUKE.

The Divine Comedian, or the Right Use of Plays, a Sacred Tragi-comedy, 1672.

Sir SAMUEL TUKE.

The Adventures of five Hours, a Tragi-comedy, 1662; from the *Spanish* of *Don Pedro Calderon*.

CYRIL TURNER.

1. The Atheist's Tragedy, 1717.

2. The Revenger's Tragedy, 1619.

JOHN TUTCHIN.

The Unfortunate Shepherd, a Pastoral, 1685.

V.

Sir JOHN VANBRUGH.

1. The Relapse, or Virtue in Danger, a Comedy, 1697.

2. *Æsop*, a Comedy, in two Parts.

3. The Provok'd Wife, a Comedy, 1698.

4. The False Friend, a Comedy, 1698.

5. The Country House, a Farce, 1704.

6. The Confederacy, a Comedy, 1705.

7. The Cuckold in Conceit, 1706.

8. Squire Treloahy, a Comedy, 1706.

9. The Mistake, a Comedy, 1706.

10. A Journey to *London*, left unfinished.

THOMAS VAUGHAN, Esq.

1. The Man's the Master, a Comedy, revived from Sir *William D'Avenant*, 1775.

2. The Hotel, or Double Valet, a Farce, 1776.

PAUL VEGERIUS.

The Royal Cuckold, or Great Bastard, a Tragi-comedy: Translated from the *German*, 1695.

BENJAMIN VICTOR, Esq.

Two Gentlemen of *Verona*, an Alteration of *Shakespeare's*.

GEORGE VILLIERS, Duke of BUCKINGHAM.

Vide *Buckingham*.

NICHOLAS UDAL.

The Tragedy of Popery, 1540.

LEWIS

W.

LEWIS WAGER.

Mary Magdalene's Life and Repentance, an Interlude,
1657.

WALDRON.

1. *The Maid of Kent, a Comedy, 1773.*
2. *The Contrast, or Jew and Married Courtezan, a Farce, 1775.*

THOMAS WALKER.

1. *The Quaker's Opera, 1729.*
2. *The Fate of Villainy, a Tragedy, 1730.*

WILLIAM WALKER.

1. *Victorious Love, a Tragedy, 1698.*
2. *Marry, or do Worfe, a Comedy, 1707.*

EDMUND WALLER, Esq.

1. *Pompey the Great, a Tragedy, 1664.*
2. *Maid's Tragedy, from Beaumont and Fletcher; altered to make it end as a Comedy, 1679.*

GEORGE WAPUL.

Tide tarrieth for no Man, a Comedy, 1611.

EDWARD WARD.

The Humours of a Coffee House, a Comedy.

HENRY WARD.

1. *The Happy Lovers, or the Beau metamorphosed, a Comedy, 1747.*
2. *The Petticoat Plotter, or More Ways than One for a Wife, a Comedy, 1747.*
3. *The Widow's Wish, or an Equipage of Lovers, a Comedy, 1747.*

ROBERT WAVER.

Lusty Juventus, an Interlude, 1561.

WILLIAM WAYER.

The longer thou livest, the more Fool thou art, a Comedy, 1570.

JOHN WEAVER.

1. *The Loves of Mars and Venus, 1716.*
2. *Orpheus and Eurydice, 1717.*
3. *The Judgement of Paris, 1732: The above three Pieces are called Dramatic Pantomimes.*

JOHN

JOHN WEBSTER.

1. *The White Devil, or the Tragedy of Paulo Giordano Urfini Duke of Brachiano, with the Death of Vittoria Corombona, the famous Venetian Courtezán, 1612.*
2. *The Devil's Law Case, or when Women go to Law the Devil is full of Business, a Tragi-comedy, 1623.*
3. *The Dutchess of Malfey, a Tragedy, revived with Alterations, 1709.*
4. *Appius and Virginia, a Tragedy, 1659.*
5. *The Ibracian Wonder, a Comic Historical Play, 1661.*
6. *A Cure for a Cuckold, a Comedy, 1661.*

LEONARD WELSTED, Esq.

The Dissembled Wanton, or My Son get Money, a Comedy, 1726.

JOHN WESTON, Esq.

The Amazonian Queen, or the Amours of Thalesiris and Alexander the Great, a Tragi-comedy, 1667.

JAMES WETHERBY.

Paul the Spanish Sharper, a Farce, 1730.

THOMAS WHINCOP, Esq.

Scanderbeg, or Love and Liberty, a Tragedy, not acted, 1747.

WILLIAM WHITAKER.

The Conspiracy, or Change of Government, a Tragedy, 1680.

WILLIAM WHITEHEAD, Esq.

1. *The Roman Father, a Tragedy, 1750.*
2. *Creusa Queen of Athens, a Tragedy, 1753.*
3. *The School for Lovers, a Comedy, 1762.*
4. *The School for Guardians, a Comedy, in two Acts, 1767.*

ROBERT WILD.

The Benefice, a Comedy, 1689.

WILDER.

The Gentleman Gardener, a Farce, 1749.

GEORGE WILKINS.

The Miseries of enforced Marriages, a Tragi-comedy, 1637.

WILLIAM WILKINSON.

Vice Reclaimed, or the Passionate Mistress, a Comedy, 1699.

LEONARD

118 CATALOGUE OF ENGLISH

LEONARD WILLAN.

Astrea, or True Love's Mirrour, a Pastoral, 1651.

——— WILLET.

Buxom Joan, a Burletta of one Act, 1778.

ROBERT WILMOT.

Tancred and Gismund, a Tragedy, 1594.

JOHN WILSON.

1. *Andronicus Commenius*, a Tragedy, 1663.
2. *The Projectors*, a Comedy, 1665.
3. *The Cheats*, a Comedy, 1671.
4. *Belphegor*, or the Marriage of the Devil, a Comedy, 1690.

ROBERT WILSON.

The Cobler's Prophecy, a Comedy, 1665.

ANNE Countess of WINCHELSEA.

Aristomenes, or the Royal Shepherd, a Tragedy, 1711.

Mrs. ——— WISEMAN.

Antiochus the Great, or the Fatal Relapse, a Tragedy, 1706.

NATHANIEL WOOD.

The Conflict of Conscience, a Pastoral, 1581.

WILLIAM WOODFALL.

Sir Thomas Overbury, a Tragedy, 1777.

JAMES WORSDALE.

1. *A Cure for a Scold*, a Farce, from *Shakespeare's Taming of the Shrew*.
2. *The Assembly*, a Farce.
3. *The Queen of Spain*.
4. *The Extravagant Justice*, a Farce.

THOMAS WRIGHT.

The Female Virtuoso, a Comedy, 1693.

JOHN WRIGHT.

1. *Thyestes*, a Tragedy, 1674: Translated from *Seneca*.
2. *Mock Thyestes*, a Farce; wrote in Burlesque Verse, 1674.

WILLIAM WYCHERLEY, Esq.

1. *Love in a Wood*, or *St. James's Park*, a Comedy, 1672.

2. *The*

DRAMATIC AUTHORS.

119

2. The Gentleman Dancing Master, a Comedy, 1673.
3. The Plain Dealer, a Comedy, 1678.
4. The Country Wife, a Comedy, 1683.

HENRY WOODWARD.

Marplot in Lisbon, a Comedy; taken from Mrs. Centlivre's Comedy, 1760.

Y.

ROBERT YARRINGTON.

Two Tragedies in One, 1601.

JOSEPH YARROW.

Love at first Sight, or the Wit of a Woman, a Ballad Opera of two Acts, 1742.

The Rev. Dr. EDWARD YOUNG.

1. *Busiris*, a Tragedy, 1719.
2. The Revenge, a Tragedy, 1721.
3. The Brothers, a Tragedy, 1753.

C A T A L O G U E
 OF
 ANONYMOUS PIECES.

A

- ABDICATED Prince, or the Adventures of Four Years, a Tragi-comedy, 1690.
 Abraham's Sacrifice, or the Tryal of the Heart, 1560.
 Adventures at Madrid, a Comedy, 1700.
 Ajax, from Sophocles, a Tragedy, 1717.
 Alarm for London, or the Siege of Antwerp, 1576.
 Albion's Triumph, a Masque, 1631.
 Albion, an Interlude, 1593.
 Albumazar, a Comedy, 1634.
 Alcamenes and Menalippa, a Tragi-comedy, 1668.
 Alexis' Paradise, a Dramatic Opera, 1680.
 Alfred the Great, 1753.
 All puzzled, a Farce, 1702.
 All Vows kept, a Comedy, 1733.
 Almida, a Tragedy, 1771.
 Alphonfus King of Arragon, a true History, 1599.
 Altemira, a Tragedy, 1685.
 Amorous Gallant, or Love in Fashion, a Comedy, 1675.
 Amorous Old Woman, a Comedy, 1684.
 Aminta, a Pastoral, from Taffo, 1628.
 Amintas, an Opera, 1769.
 Andronicus's Impieties long Success, 1660.
 An Hour before Marriage, a Farce, 1772.
 Appius and Virginia, a Tragi-comedy, 1575.
 Apollo Shroving, an Interlude, 1626.

Apparition,

ANONYMOUS PIECES.

121

- Apparition, or the Sham Wedding, 1714.
 Arcadian Nuptials, a Masque, 1764.
 Arden of Feverham, a Tragedy, 1650.
 Ariadne, or the Marriage of Bacchus, an Opera,
 1674.
 Arraignment of Paris, 1598.
 As you find it, a Comedy, 1676.
 Athenian Comedy.
 Author's Triumph, or the Managers managed, a
 Farce.

B

- Band, Ruff and Cuff, an Interlude, 1581.
 Banished Duke, or the Tragedy of Fortunatus, 1690.
 Battle of Alcazare, with the Death of Sebastian King
 of Portugal, 1598.
 Bastard, a Tragedy, 1652.
 Battle of Sedgmore, a Farce, 1690.
 Battle of Angrim, or the Fall of St. Ruth, a Tra-
 gedies, 1694.
 Beggar's Pantomime, or Contending Pollys, a Farce,
 1730.
 Bellifarius, a Tragedy, 1725.
 Bickerstaff's unburied Dead, a Farce, 1742.
 Black Man, an Interlude, 1659.
 Bloody Banquet, a Tragedy, 1669.
 Bloody Duke, or the Adventures of a Crown, 1690.
 Braggadocio, or the Bawd turned Puritan, 1696.
 Broken Stock Jobbers, a Farce.
 Buthred, a Tragedy, 1778.

C

- Cady of Bagdad, a Comic Opera, 1778.
 Cæsar's Revenge, a Tragedy, 1604.
 Careless Shepherd, a Pastoral.
 Cares of Love, a Comedy.
 Cartouche, or the French Robber, a Farce, 1722.
 Celestina, or the Spanish Bawd, 1708.
 Charles the First, King of England, 1649.
 Charles the Twelfth, King of Sweden, or the Ad-
 ventures of Roderick Random, and his Man Strap,
 1748.

L

Christmas

- Christmas Ordinary, an Interlude, 1682.
 Chuck, or the School Boy's Opera, 1736.
 Cinna's Conspiracy, a Tragedy, 1710.
 Clementina, a Tragedy, 1771.
 Combat of Caps, a Masque, 1582.
 Commons Condition, a Comedy, 1676.
 Conquest of Spain by the Moors, a Tragedy, 1698.
 Conscientious Lovers, a Comedy.
 Conspirators, a Tragi-comic Opera, 1749.
 Constant Nymph, or the Rambling Shepherd, 1678.
 Cooper, a Comic Opera, 1772.
 Cornish Comedy, 1696.
 Cornish Squire, a Comedy, 1701.
 Coronation of Queen Elizabeth, 1598.
 Costly Whore, an Historical Play, 1633.
 Counterfeit Bridegroom, or Defeated Widow, 1677.
 Counterfeits, a Comedy, 1679.
 Cromwell's Conspiracy, a Tragi-comedy, 1676.
 Cruel Debtor, a Tragedy, 1669.
 Cruelty of the Spaniards in Peru, 1658.
 Cunning Man, a Musical Entertainment, from the
 French of J. J. Rousseau, 1766.
 Cupid's Whirligig, a Comedy, 1616.
 Cupid's Revenge, a Comic Opera, 1772.
 Cyrus King of Persia, a Tragedy, 1688.

D

- Darius, an Interlude, taken from Esdras, 1565.
 Death of Dido, a Masque, 1628.
 Debauchee, or the Credulous Cuckold, a Comedy,
 1677.
 Decoy, an Opera, 1743.
 Dick Scornor, a Comedy, full of pleasant Mirth,
 1587.
 Dido, a Comic Opera, 1771.
 Different Widows, or Intrigue A-la-mode, a Co-
 medy, 1679.
 Diphilo and Granida, 1659.
 Divine Masque, 1666.
 Doctor Dodipole, a Comedy, 1671.
 Don Quixote, a Musical Entertainment, 1776.
 Double Deceit, or the Happy Pair, a Farce, 1745.
 Double Disappointment, a Farce, 1747.

E

- Election, a Comedy, 1749.
 Election, an Interlude, 1774.
 Electra, a Tragedy, from the Greek of Sophocles,
 1649.
 Electra, a Tragedy, 1774.
 Elvira, or the Worst not always true, 1667.
 Englishman at Bourdeaux, from the French, not
 acted, 1763.
 Englishmen for Money, or Woman will have her
 Will, a Comedy, 1656.
 English Princess, or the Death of Richard the Third,
 1673.
 Enough is as good as a Feast, a Comedy, 1620.
 Entertainment at Richmond, a Masque, 1634.
 Evening Adventure, or a Night's Intrigue, 1680.
 Every Woman in her Humour, a Comedy, 1609.
 Extravagant Shepherd, a Pastoral Comedy, 1654.

F

- Facetious Citizens, or the Melancholy Visionary, 1685.
 Fair Em, the Miller's Daughter of Manchester, with
 the Love of William the Conqueror, 1631.
 Fair Maid of Bristol, a Comedy, 1605.
 Fair Paricide, a Tragedy, 1752.
 Fairy Queen, a Dramatic Opera, 1692.
 Fairy Favour, a Masque, 1767.
 Faithful General, a Tragi-comedy.
 Faithful Shepherd, a Pastoral Comedy.
 False Favourite disgraced, and the Reward of Loy-
 alty, 1657.
 Farmer's Journey to London, a Farce, never acted,
 1769.
 Fashionable Lady, or Wit in Necessity, a Comedy,
 1689.
 Fatal Discovery, or Love in Ruins, a Tragedy, 1698.
 Fatal Jealousy, a Tragedy, 1673.
 Fatal Legacy, 1721.
 Fatal Necessity, a Tragedy, 1741.
 Father, a Comedy, from the French of Diderot, 1771.
 Feigned Astrologer, a Comedy, 1688.
 Feigned Friendship, or the Mad Reformer, a Comedy.
 Female Wits, or a Triumvirate of Poets, 1697.

- Pickle Shepherdes, a Pastoral Comedy, 1695.
 Financier, a Comedy, from the French, never acted,
 1771.
 Folly of Priestcraft, a Comedy, 1690.
 Footman's Opera, 1731.
 French Conjuror, a Comedy, 1678.
 Fulgius and Lucretia, a Pastoral, from the Italian,

G

- Gammer Gurton's Needle, a Comedy, 1551.
 General Cashier'd, a Tragi-comedy, 1677.
 Generous Choice, a Comedy, 1691.
 Generous Cully, a Comedy, 1680.
 Generous Cully, a Comedy, 1691.
 Gentle Craft, or the Shoemaker's Holyday, 1587.
 Germanicus, a Tragedy, never acted, 1776.
 Ghost, or the Woman wears the Breeches, 1640.
 Ghost, a Comedy of two Acts, performed in Dublin,
 1767.
 Grey Mare's the better Horse, a Farce.
 Grim the Collier of Croydon, with the Devil his
 Dame and St. Dunstan, 1599.
 Guardian outwitted, a Comic Opera, 1764.
 Guy Earl of Warwick, a Tragi-comedy, 1655.
 Gypsies, a Comic Opera of two Acts, 1778.

H

- Harlequin Hydaspes, a Farce.
 Harlequin Premier, a Farce, as it is daily acted, 1769.
 Hector, or the False Challenge, a Comedy, 1656.
 Hecuba, a Tragedy.
 Hell's High Court of Justice, or the Trial of the Po-
 litic Ghosts, Oliver Cromwell, King of Sweden, and
 Cardinal Mazarine, 1661.
 Hen-pecked Captain, or the Humours of the Militia,
 a Farce, 1749.
 Histrionastix, or the Players whipped, a Comedy,
 1610.
 Hoffman's Tragedy, or Revenge for a Father, 1631.
 Honest Lawyer, a Comedy, 1610.
 Honour of Wales, a Masque, 1619.
 How to choose a good Wife from a bad, a Comedy,
 1632.
 Humours of Wapping, a Farce, 1701.
 Humours of the Road, or a Ramble to Oxford, 1739.
 Huntingdon's Divertisement, a Comedy, 1678.
 Hymen, an Occasional Interlude, 1764.

I

- Jacob and Effau, an Interlude, 1559.
 Jack Drum's Entertainment, or the Comedy of Paf-
 qual and Catharina, 1611.
 Jack Juggler, an Interlude, 1587.
 Jack Straw's Life and Death, 1596.
 James the Fifth, King of Scotland, an Historical
 Tragedy, 1620.
 Jeronymo, or the Spanish Tragedy, with the Wars of
 Portugal, and the Death of Don Andrea, 1605.
 Jeronymo is Mad again, or the Spanish Tragedy, 1620.
 Jerusalem Intimacy, a Farce, 1749.
 Impertinent Poverty, 1590.
 Impertinent Lovers, or the Coquet at her Wits end,
 a Comedy, 1723.
 Impostors, a Farce of two Acts, 1776.
 Imposture defeated, or a Trick to cheat the Devil,
 a Comedy, 1680.
 Injured Love, or the Ladies Satisfaction, a Comedy,
 1706.
 Inkle and Yarico, a Tragedy, 1711.
 Interlude of Youth, 1565.
 John the Evangelist, an Interlude, 1566.
 Joseph's Affliction, 1567.
 Jovial Crew, or the Devil turned Ranter, an Inter-
 lude, 1598.
 Juror, a Farce, 1717.

K

- King Ahasuerus, and Queen Esther, 1673.
 King Solomon's Wisdom, 1673.
 Knack to know a Knave, 1589.
 Knack to know an honest Man, 1589.
 Knave in Grain new vamp'd, a Comedy, 1640.
 Knavery in all Trades, or the Coffee-house, a Co-
 medy, 1664.

L

- Lady Alimony, or the Alimony Lady, 1560.
 Laws of Nature, an Interlude, 1587.
 Levellers levelled, or the Independent's Conspiracy to
 root out Monarchy, an Interlude, 1662.
 Liberality and Prodigality, a Masque, 1539.

- London Chanticleers, an Interlude, 1559.
 Look about you, a Comedy, 1600.
 Lottery, a Comedy, 1728.
 Love A-la-mode, 1663.
 Love without Interest, a Comedy, 1689.
 Love and Revenge, or the Vintner outwitted, a Ballad Opera, 1729.
 Love at first Sight, a Ballad Farce, 1763.
 Love in a Mist, or a Lass of Spirit, a Farce, 1746.
 Love in a Puddle, a Comedy.
 Love will find out the Way, a Comedy, 1661.
 Love in a Wood, or the Country Squire, a Farce.
 Love lost in the Dark, or the Drunken Couple, 1681.
 Love's Lottery, a Comedy, 1692.
 Love's Loadstone, a Comedy, 1635.
 Love's Metamorphoses, a Farce, 1776.
 Lucky Discovery, or the Tanner of York, a Comedy, 1743.
 Lucky Prodigal, a Farce, 1717.
 Luminalia, or the Festival of Light, a Masque, 1637.

M

- Mad House, a Comedy.
 Male Coquette, or Seventeen hundred and fifty-seven, 1757.
 Mall, or the Modish Lovers, a Comedy, 1674.
 Man of Taste, a Farce, 1752.
 Man of the Mill, a Burlesque Opera, never acted, 1765.
 Manhood and Wisdom, an Interlude, 1599.
 Man too hard for the Master, a Comedy.
 Marciano, or the Discovery, 1663.
 Marcus Tullius Cicero's Tragedy, 1600.
 Marriage at last, or the Fortunate Prince, a Farce, 1733.
 Marriage Broker, or the Pander, a Comedy, 1662.
 Marriage of Wit and Sciences, an Interlude, 1606.
 Masque of Flowers, 1632.
 Masque of the Middle Templers, 1640.
 Masquerade Du Ciel, 1640.
 Massaniello, or the Rebellion of Naples, a Tragic-comedy, 1631.
 Master Turbulent, or the Melancholics, a Comedy, 1682.
 Menœchmi, or the Brothers, a Comedy, 1664.

Mercurius

ANONYMOUS PIECES.

127

Mercurius Britannicus, or the English Intelligencer,
a Tragi-comedy, 1640.

Merope, from Voltaire, a Tragedy.

Merry Pranks, or Windmill Hill, a Farce, 1704.

Merry Devil of Edmonton, a Comedy, 1598.

Merry Sailors, or the Landlord Bit, a Farce, 1707.

**Merry Milk Maids of Illington, or the Rambling Gal-
lants defeated, 1681.**

**Merry Miller, or the Countryman's Ramble to Lon-
don, a Farce, never acted, 1766.**

The Milesian, a Comic Opera, 1777.

Mirroure, a Dramatic Satire, 1756.

Mistaken Beauty, or the Lyar, a Comedy, 1682.

Mithridates, a Tragedy, 1744.

Mock Duellists, a Comedy, 1673.

Mock Preacher, a Farce.

Momus turned Fabulist, a Ballad Opera, 1730.

**Morning Rambling, or the Town Humours, a Co-
medy, 1673.**

**Mucedorus and Amadon, with the Merry Conceits of
Moufe, a Comedy, 1668.**

N.

Nero's Tragedy, 1589.

**New Market Fair, or Mrs. Parliament's new Vagaries,
a Tragi-comedy, in two Parts, 1649.**

New Customs, a new Interlude, 1573.

New Rehearsal, or Bayes the Younger, 1714.

New Trick to cheat the Devil, a Comedy, 1636.

Nice Wanton, a pleasant Comedy, 1634.

Nights Intrigue, a Farce.

**Nobody and Somebody, with the History of Elydure,
who was thrice crowned King of England, 1598.**

O.

Oculist, a Farce, 1747.

Old Wife's Tale, 1598.

Oracle, a Comedy, 1741.

Orgula, or the Fatal Error, a Tragedy, 1658.

**Orlando Furioso, One of the twelve Peers of France,
1597.**

Oxford Act, a Ballad Opera, 1733.

Pamela,

P.

- Pamela, a Comedy, 1742.
 Pathomachia, or the Battle of Affections, a Comedy,
 1630.
 Patriot, or the Italian Conspiracy, 1693.
 Pausanias, or the Betrayer of his Country, a Tra-
 gedy, 1696.
 Pedlar's Prophecy, an Interlude.
 Philetus and Constantia.
 Phillis and Scyros, a Dramatic Pastoral Comedy.
 Philotas, a Comedy, 1616.
 Picture, or the Cuckold in Conceit, a Ballad Opera,
 1744.
 Piety and Valour, or Derry defended, a Tragi-
 comedy, 1632.
 Findar of Wakefield, a Comedy, 1632.
 Pisto's Conspiracy, a Tragedy, 1676.
 Plague of Riches, a Comedy.
 Politic Whore, or the Conceited Cuckold, 1681.
 Ponteach, an American Tragedy, never acted, 1766.
 Portsmouth Heiress, or the Generous Refusal, a Co-
 medy, 1677.
 Presbyterian Lash, or Noctroff's Maid whipped, 1661.
 Presumptuous Love, a Dramatic Masque, 1716.
 Prince of Priggs Revels, a Comedy, 1658.
 Prince of Tunis, a Tragedy, performed at Edin-
 burgh, 1773.
 Prison Breaker, or the Adventures of John Shepherd,
 a Farce, 1725.
 Progress of Honesty, a Dramatic Pastoral, 1681.
 Projectors, a Comedy, 1738.
 Promius and Cassandra, in two Parts, 1633.

Q

- Quaker's Wedding, a Comedy, 1699.
 Queen, or the Excellence of her Sex, a Tragi-comedy,
 1653.

R

- Rampant Aldermen, or News from the Exchange,
 1685.
 Rape of Helen, a Mock Opera, 1737.

Rape

ANONYMOUS PIECES.

- Rape of Europa by Jupiter, a Masque, 1694.
 Rape upon Rape, a Comedy.
 Reformation, a Comedy, 1673.
 Regicidium, a Tragi-comedy, 1665.
 Rehearsal of Kings, 1692.
 Religious Rebel, a Tragedy, 1671.
 Return from Parnassus, or a Scourge for Simony, 1606.
 Revolver, a Tragedy, 1670.
 Revolution, or the Happy Change, a Tragi-comedy,
 1688.
 Richmond Wells, a Farce.
 Rival Brothers, a Tragedy, 1677.
 Rival Mother, a Comedy, 1678.
 Robin Conscience, an Interlude, 1624.
 Robin Hood's Pastoral May Games, 1624.
 Robin Hood and his Crew of Soldiers, 1627.
 Robin Hood, a Musical Drama, 1750.
 Rome's Follies, or the Amorous Friars, a Comedy,
 1681.
 Romulus and Herfilia, or the Sabine War, a Tra-
 gedy, 1683.
 Rover reclaimed, a Comedy, 1691.
 Roving Husband reclaimed, a Comedy, 1691.
 Royal Flight, or the Conquest of Ireland, a Farce,
 1690.
 Royal Marriage, a Ballad Opera, 1736.
 Royal Merchant, an Opera, founded on Beaumont
 and Fletcher's, 1768.
 Royal Masque, at Hampton Court, 1631.
 Royal Shepherd, an English Opera, 1764.
 Royal Voyage, or the Irish Expedition, a Tragi-
 comedy, 1690.

S

- Saint Cicely, or the Converted Twins, a Tragi-
 comedy, 1667.
 Salmacida Spolia, a Masque, 1637.
 Sapho and Phao, an Interlude, 1591.
 Scottish Politic Presbyter slain by an English Inde-
 pendent, a Tragi-comedy, 1647.
 Sham Beggar, a Comedy, 1756.
 She Ventures, and he wins, a Comedy, 1696.
 Sicelides, a Piscatory Drama, or Pastoral, 1630.
 Sicily and Naples, or the Fatal Union, a Tragedy,
 1640.

Siege.

- Siege of Constantinople, a Tragedy, 1675.
 Siege of Derry, a Tragi-comedy, 1692.
 Siege and Surrender of Mons, a Comedy, 1681.
 Siege of Troy, 1704.
 Sir Giddy Whim, or the Unlucky Amour, 1691.
 Sir Clymont, Knight of the Golden Shield, and Clam-
 mydes the White Knight, 1598.
 Sir Giles Goose Cap, a Comedy, 1633.
 Socrates Triumphans, a Farce, 1716.
 Solmion and Perseda, 1599.
 Sophister, a Comedy, 1638.
 South Briton, a Comedy, never acted, 1774.
 Spanish Lady, a Musical Farce, 1765.
 Spendthrift, a Comedy, 1680.
 Spirit of Contradiction, a Farce, 1760.
 Stage Beau tossed in a Blanket, 1699.
 State of Physic, a Farce, 1742.
 Step Mother, a Tragi-comedy, 1664.
 Stock Jobbers, a Farce, 1720.
 Strange Discovery, a Tragi-comedy, 1640.
 Stratford Jubilee, a Comedy of two Acts, never
 acted, 1769.
 Subjects Day, or the King's Restoration, a Masque,
 1660.
 Sultan, or a Peep into the Seraglio, a Farce, 1775.
 Swetnam the Woman-hater, arraigned by Women,
 1620.
 Sylla's Ghost, a Dramatic Satyrical Piece, 1689.
 Sylph, a Comedy, from the French, never acted, 1771.

T

- Tchao-chi cou ell, or the Little Orphan of the Family
 of Tchao, a Tragedy, 1738.
 Tempe restored, a Masque, 1631.
 Tempest, an Opera, from Shakespeare, 1756.
 Theatres, a Farce, 1733.
 Themistocles, a Tragedy, 1729.
 Therfyte's Humours and Conceits, 1598.
 Thornby Abbey, or the London Maid, a Tragi-
 comedy, 1613.
 Three Ladies of London, a Comedy, 1598.
 Tiberius, Claudius Nero, a Tragedy, 1598.
 Timoleon, or the Revolution, a Tragi-comedy, 1667.
 Tittle Tattle, or Taste A-la-mode, a Farce, 1749.

Tom.

- Tom Tyler and his Wife, a merry Interlude, 1598.
 Tony Lumkin in Town, a Farce, 1778.
 Traytor to himself, or Man's Heart is his greatest
 Enemy, 1661.
 Triumph of Virtue, a Tragi-comedy, 1697.
 Trial of Chivalry, 1599.
 Trial of Treasure, an Interlude, 1598.
 Troades; translated from Seneca, a Tragedy, 1660.
 Troas; translated from Seneca, a Tragedy, 1640.
 Trooper's Opera, 1736.
 True Trojans, a Storie of the Brittaines Valoure at
 the Romans first Invasion, 1600.
 Tunbridge Wells, or a Day's Courtship, a Comedy,
 1678.
 Tuscan's Treaty, or Tarquin's Overthrow, 1713.
 Two Harlequins, a Farce, 1721.
 Two Merry Milk Maids, or the Best Words wear the
 Garland, a Comedy, 1620.
 Tyrannical Government anatomized, or a Discourse
 concerning evil Counsellors; being the Life and
 Death of John the Baptist, 1642.

U

- Uneasy Man, a Comedy, from the French, never
 acted, 1771.
 Unfortunate Favourite, a Tragedy, 1664.
 Unfortunate Mother, a Tragedy, 1698.
 Unfortunate Usurper, a Tragedy, 1663.
 Ungrateful Favourite, a Tragedy, 1664.
 Unnatural Mother, a Tragedy, 1669.
 Usurpers, or the Coffee-house Politician, 1749.
 Usurper detected, or Right will prevail, a Tragi-
 comedy, 1660.

V

- Valiant Scot, a Tragi-comedy, 1637.
 Valiant Welchman, or the Life and valiant Deeds of
 Charodoc King of Cambria, now called Wales, a
 Tragi-comedy, 1664.
 Virgin Martyr, a Tragedy, 1661.

W

- Warning for fair Women, 1599.
 Weakest goes to the Wall, a Comedy, 1618.

Wealth

- Wealth and Health, an Interlude, 1602.
 Whim, or the Miser's Retreat, a Farce.
 Wiltshire Tom.
 Willy beguiled, a Comedy, 1613.
 Win her and take her, or Old Fools will be meddling,
 a Comedy, 1691.
 Wine, Beer, Ale, and Tobacco, contending for Su-
 periority, 1599.
 Wit of a Woman, a Comedy, 1604.
 Wit of a Woman, a Comedy, 1705.
 Wit for Money, or Poet Strutter, a Farce, 1691.
 Wit, or Sport upon Sport, in two Parts, containing
 a Collection of Drolls, &c. 1673.
 Witty Combat, or the Female Victor, a Tragi-
 comedy, 1663.
 Woman turned Bully, a Comedy, 1674.
 World's Idol, or Plutus God of Wealth, a Comedy,
 from the Greek of Aristophanes, 1650.

Y

- Younger Brother, or the Sham Marquess, a Comedy,
 1729.
 Youth's Tragedy, 1672.
 Youth's Comedy, 1673.

Z

- Zelmane, or the Corinthian Queen, a Tragedy, 1705.

INDEX of PLAYS,

WITH THE

AUTHORS NAMES.

A

A Bdelazar	-	-	Mrs Aphra Behn
Abramule	-	-	Dr. Joseph Trapp
Achilles, or Iphigenia in	7		
Aulis	-	5	Abel Boyer
Achilles, an Opera	-	-	John Gay
Acis and Galatea	-	-	Peter Motteux
Accolaſtus	-	-	Dr. John Falſgrave
Accompliſhed Maid	-	-	Iſaac Bickerſtaff
Act at Oxford	-	-	Thomas Baker
Acteon and Diana	-	-	Robert Cox
Adelphi, or the Brothers	-	-	Richard Bernard
Adraſta, or Woman's Spleen	-	-	John Jones
Adventures of five Hours	-	-	Sir Samuel Tuke
Adventures of Half an Hour	-	-	Chriſtopher Bullock
Advertiſement	-	-	Mrs. Gardner
Affected Ladies	-	-	John Ozell
Againſt Momus's and Zoi-	7		
lus's	-	5	Biſhop of Offory
Againſt thoſe who adulte-	7		
rate the Word of God	-	5	Biſhop of Offory
Agamemnon	-	-	John Studeley
Agamemnon	-	-	James Thomſon
Agis	-	-	The Rev. John Home
Aglaura	-	-	Sir John Suckling
Agnes de Caſtro	-	-	Catharine Trother
Agrippa King of Alba	-	-	John Dancer
Agrippina Empreſs of Rome	-	-	Thomas May

M

Alaham

134 *Index of Plays, with the Authors Names.*

Alaham	- - -	Lord Brook
Albertus Wallenstein	- -	Henry Glapthorn
Albion and Albarrus	- -	John Dryden
Albovin, King of the Lombards	- - } - - }	Sir William Davenant
Alchymist	- - -	Ben Johnson
Alcibiades	- - -	Thomas Otway
Alexander	- - -	John Ozell
Alexander and Campaspe	-	John Lilly
Alexandrian Tragedy	- -	Earl of Sterling
Alfred	- - -	James Thompson
All Bedeviled, or the House in a Hurry	- - } - - }	Moses Brown
All Fools	- - -	George Chapman
All for the better	- -	Francis Manning
All for Love, or the World well lost	- - } - - }	John Dryden
All Mistaken, or the Mad Couple	- - } - - }	James Howard
All alive and merry	- -	Samuel Johnson
All for Money	- -	Thomas Lupton
All in the wrong	- -	Arthur Murphy
All's lost by Lust	- -	William Rowley
All's well that ends well	- -	William Shakespeare
Almena, an Opera	- -	Richard Rolt
Almeyda, or the Rival Kings	- -	George Edmund Howard
Almyna, or the Arabian Vow	- - } - - }	Mrs. de la Riviere Manley
Alonzo	- - -	John Home
Alphonso, King of Naples	- -	George Powell
Alphonfus, Emperor of Germany	- - } - - }	George Chapman
Alzira	- - -	Aaron Hill
Alzuma	- - -	Arthur Murphy
Amasis, King of Egypt	- -	Charles Marsh
Amazonian Queen	- -	John Weston
Ambitious Slave	- -	Elkanah Settle
Ambitious Statesman	- -	John Crown
Ambitious Stepmother	- -	Nicholas Rowe
Amboyna	- - -	John Dryden
Amelia	- - -	Henry Carey
Amends for Ladies	- -	Nathaniel Field
Amorous Bigot	- -	Thomas Shadwell
Amorous Miser	- -	Peter Motteux
Amorous Phantasm	- -	Sir William Lower
Amorous Prince	- -	Mrs. Aphra Behn

Amorous Quarrel	- - -	John Ozell
Amorous War	- - -	Jasper Maine
Amorous Widow	- - -	Thomas Betterton
Amphitryon	- - -	John Dryden
Amphitryon	- - -	Rev. Laurence Echard
Amphitryon	- - -	John Ozell
Amyntas	- - -	Abraham Fraunce
Amynta	- - -	John Dancer
Amyntas, or the Impof- fible Dowry	7 - - -	Thomas Randolph
Anatomift, or Sham Doctor	- - -	Edward Ravenscroft
Andrea	- - -	Richard Bernard
Andromache	- - -	John Crown
Andromana, or the Mer- chant's Wife	7 - - -	James Shirley
Andronicus Commenius	- - -	John Wilfon
Annette and Labin	- - -	Charles Dibdin
Anthony and Cleopatra	- - -	William Shakespeare
Anthony and Cleopatra	- - -	Sir Charles Sedley
Antigallican	- - -	William Mozeen
Antigone, the Theban Princess	7 - - -	Thomas May
Antiochus the Great	- - -	Mrs. — Wifeman
Antiochus	- - -	John Motley
Antipodes	- - -	Richard Brome
Antiquary	- - -	Shakerly Marmion
Antonius	- - -	The Countess of Pembroke
Antonio and Melida	- - -	John Marston
Any thing for a quiet Life	- - -	Thomas Middleton
Apochryphal Ladies	- - -	Dutcheffs of Newcastle
Apollo and Daphne	- - -	John Hughes
Appius	- - -	John Moncrief
Appius and Virginia	- - -	John Webster
Appius and Virginia	- - -	John Dennis
Apprentice	- - -	Arthur Murphy
April Day	- - -	— O'Hara
Arcadia	- - -	James Shirley
Arcadia, or the Shep- herd's Wedding	7 - - -	Robert Lloyd
Argalus and Parthenia	- - -	Henry Glapthorn
Ariadne	- - -	Thomas Durfey
Aristippus	- - -	Thomas Randolph
Aristomenes	- - -	Countess of Winchelsea
Arminius	- - -	— Pattifon
Arfinoe, Queen of Cyrus	- - -	Peter Motteux

136 *Index of Plays, with the Author's Names.*

Artinoe, or the Incef- tuous Marriage	- - }	A. Henderson
Art and Nature	- -	Rev. Mr. James Miller
Artaxerxes, an Opera	- -	Thomas Augustine Arne
Art of Management	- -	Charlotte Charke
Artful Husband	- -	William Taverner
Artful Wife	- -	William Taverner
Artifice	- -	Sufanna Centlivre
Arviragus and Philicia	- -	Lodowick Carlell
As you like it	- -	William Shakespeare
Asparagus Garden	- -	Richard Brome
Assembly	- -	James Worsdale
Assignment	- -	John Dryden
Astræa, or True Love's Mirror	- - }	Leonard Willan
Astrologer	- -	James Ralph
Athaliah	- -	William Duncombe
Atheist	- -	Thomas Otway
Atheist's Tragedy	- -	Cyril Turner
Athelstan	- -	Rev. Dr. John Brown
Athelwold	- -	Aaron Hill
Aurengzebe	- -	John Dryden
Author	- -	Samuel Foote
Author's Farce	- -	Henry Fielding

B

Ball	- - -	James Shirley
Banditti, or the Lady's Distress	- - }	Thomas Durfey
Banishment of Cicero	- -	Richard Cumberland
Bankrupt	- -	Samuel Foote
Baptism and Temptation	- -	Bishop of Ossory
Barbarossa	- -	Rev. Dr. Brown
Bartholomew Fair	- -	Ben Johnson
Bashful Lover	- -	Philip Massenger
Basset Table	- -	Sufanna Centlivre
Bath unmasked	- -	Gabriel Odingsfells
Battle of Hastings	- -	Richard Cumberland
Bayes's Opera	- -	Gabriel Odingsfells
Bayes in Petticoats	- -	Catharine Clive
Beau Merchant	- -	Rev. Mr. Blanch
Beau defeated	- -	Thomas Barker
Beau's Adventure	- -	Philip Bennet
Beau's Duel	- -	Sufanna Centlivre
Beauty in Distress	- -	Peter Motteux

Beauty's

Beauty's Triumph	Thomas Duffet
Beauty the Conqueror	Sir Charles Sedley
Beau Stratagem	George Farquhar
Beggar's Bush	Beaumont and Fletcher
Beggar's Opera	John Gay
Beggar's Wedding	Charles Coffey
Believe as you list	Philip Massenger
Bellamira, or the Mistress	Sir Charles Sedley
Bellamira's Dream	Thomas Killegrew
Bell in Campo	Dutchess of Newcastle
Belphegor, or the Marriage of the Devil	John Wilfon
Belphegor, or the Wishes	— Andrews
Benefice	Robert Wild
Betrayer of his Country	Henry Brooke
Betty, or the Country Bumpkins	Henry Carey
Bickerstaff's Burial	Susanna Centlivre
Bird in a Cage	James Shirley
Birth of Hercules	William Shirley
Birth of Merlin	William Rowley
Biter	Nicholas Rowe
Black-a-moor washed white	The Rev. Mr. Henry Bate
Black Prince	Earl of Orrery
Blazing World	Duchess of Newcastle
Blind Beggar of Alexandria	George Chapman
Blind Beggar of Bethnal Green	John Day
Blind Beggar of Bethnal Green	Robert Dodsley
Blind Lady	Sir Robert Howard
Bloody Brother	Beaumont and Fletcher
Blurt Mr. Constable	Thomas Middleton
Boadicea, Queen of Britain	Charles Hopkins
Boadicea	Richard Glover
Boarding School Romps	Charles Coffey
Bold Stroke for a Wife	Susanna Centlivre
Bon Ton	General Burgoyne
Bondman	Philip Massenger
Bonduca	Beaumont and Fletcher
Bonduca, an Alteration by	George Colman
Bonduca, or the British Heroine	George Powell
Braganza	Col. Jephson
Brazen Age	Thomas Heywood
Brenoralt	Sir John Suckling

138 *Index of Plays, with the Authors Names.*

Bridals	-	-	Dutchess of Newcastle
Bride	-	-	Thomas Nabbs
Britannia, a Masque	-	-	David Mallet
Britannia Triumphant	-	-	Sir William Davenant
Britannicus	-	-	John Ozell
British Enchanters	-	-	Lord Lansdowne
British Heroine	-	-	— Jackson
Briton	-	-	Ambrose Phillips
Britons strike home	-	-	William Phillips
Broken Heart	-	-	John Ford
Brothers, a Tragedy	-	-	Dr. Edward Young
Brothers, a Comedy	-	-	James Shirley
Brothers, a Comedy	-	-	Richard Cumberland
Brutus of Alba	-	-	Nahum Tate
Bundle of Prologues	-	-	David Garrick
Burning of Sodom	-	-	Ralph Radcliff
Bury Fair	-	-	Thomas Shadwell
Buſiris	-	-	Rev. Dr. Edward Young
Buffy Body	-	-	Susanna Centlivre
Buffy D'Ambois	-	-	George Chapman
Buffy D'Ambois his Revenge	-	-	George Chapman
Buffy D'Ambois	-	-	Thomas Durfey
Buxom Joan, a Burletta	-	-	— Willet

C

Cæſar Borgia	-	-	Nathaniel Lee
Cæſar and Pompey	-	-	George Chapman
Cæſar in Egypt	-	-	Colley Cibber
Caius Marius	-	-	Thomas Otway
Caligula, Emperor of Rome	-	-	John Crown
Calista, or the Chaste Nymph	-	-	John Crown
Calypso and Telemachus	-	-	John Hughes
Cambyſſes, King of Perſia	-	-	Elkanah Settle
Camp	-	-	R. B. Sheridan
Campaigners	-	-	Thomas Durfey
Canterbury Jeſts	-	-	Edward Ravenscroft
Capricious Lovers, a Com.	-	-	Gabriel Odingsells
Capricious Lovers, an Opera	-	-	Robert Lloyd
Captain	-	-	Beaumont and Fletcher
Captain O'Blunder	-	-	Thomas Sheridan
Captives, a Tragedy	-	-	John Gay
Captives, a Comic Opera	-	-	Isaac Bickerſtaff
Capuchin	-	-	Samuel Foote
Caractacus	-	-	— Maſon
Cardinal	-	-	James Shirley
Careleſs Huſband	-	-	Colley Cibber

Careleſſa

Index of Plays, with the Authors Names. 139

Careless Lovers	- - -	Edward Ravenscroft
Careless Shepherds	- - -	Rev. Thomas Goff
Carnival	- - -	Thomas Porter
Cafe is altered	- - -	Ben Johnson
Cataline's Conspiracy	- - -	Ben Johnson
Cato, a Tragedy	- - -	Joseph Addison
Cato of Utica	- - -	John Ozell
Celia, or the Perjured Lovers	- - -	Charles Johnson
Cenia, or the Supposed ? Daughter	- - - } - - - }	Philip Francis
Chabot, Admiral of France	- - -	James Shirley
Challenge at Tilt	- - -	Ben Johnson
Challenge for Beauty	- - -	Thomas Heywood
Chambermaid	- - -	Edward Phillips
Chances	- - -	Beaumont and Fletcher
Chances	- - -	Duke of Buckingham
Chances	- - -	Edward Revet
Changes, or Love in a Maze	- - -	James Shirley
Changeling	- - -	Thomas Middleton
Chaplet	- - -	Moses Mendes
Charles Duke of Byron	- - -	George Chapman
Charles the First	- - -	William Havard
Charles the Eighth of France	- - -	John Crown
Chaste Maid of Cheapside	- - -	Thomas Middleton
Chaucer's Melibie	- - -	Ralph Radcliff
Cheats	- - -	John Wilson
Cheats of Scapin	- - -	Thomas Otway
Cheats of Scapin	- - -	John Ozell
Cheshire Comics	- - -	Samuel Johnson
Chit Chat	- - -	Thomas Killegrew
Chimæra	- - -	Thomas Odell
Cholerick Man	- - -	Richard Cumberland
Christ when he was ten ? Years old	- - - } - - - }	Bishop of Offory
Christ's Passion	- - -	George Sandys
Christian Hero	- - -	George Lillo
Christian turned Turk	- - -	Robert Dauborne
Christmas Masque	- - -	Ben Johnson
Christmas Tale	- - -	David Garrick
Chrononhotonthologos	- - -	Henry Carey
Cicilia and Clorinda	- - -	Thomas Killegrew
Cid	- - -	Joseph Rutter
Cid	- - -	John Ozell
Circe	- - -	Dr. Charles Davenant
Cytherea	- - -	John Smith
Citizen	- - -	Arthur Murphy

140 *Index of Plays, with the Authors Names.*

City Bride	- - -	Joseph Harris
City Heiress	- - -	Mrs. Aphra Behn
City Lady	- - -	Thomas Dilke
City Madam	- - -	Philip Massenger
City Match	- - -	Joseph Maine
City Night Cap	- - -	Robert Davenport
City Politicks	- - -	John Crown
City Ramble	- - -	Elkanah Settle
City Wit	- - -	Richard Brome
Claraxilla	- - -	Thomas Killegrew
Cleomenes, the Spartan Hero	- - -	John Dryden
Cleonice	- - -	Thomas Hoole
Cleopatra	- - -	Samuel Daniel
Cleopatra, Queen of Egypt	- - -	Thomas May
Chloridia	- - -	Ben Johnson
Clandestine Marriage	- - -	George Colman
Clouds	- - -	Lewis Theobald
Cobler	- - -	Charles Dibdin
Cobler of Preston	- - -	Charles Johnson
Cobler of Preston, a Farce	- - -	Christopher Bullock
Cobler's Opera	- - -	Lacy Ryan
Cobler's Prophecy	- - -	Robert Wilson
Cœlum Britannicum	- - -	Thomas Carew
Coffee-house	- - -	Rev. Mr. James Miller
Coffee-house Politician	- - -	Henry Fielding
Colas Fury	- - -	Henry Burkhead
Combat of Love and Friendship	- - - } - - - }	Robert Mead
Comedy of Errors	- - -	William Shakespeare
Comical Gallant	- - -	John Dennis
Comical Hash	- - -	Dutchess of Newcastle
Comical Lovers	- - -	Colley Cibber
Comical Revenge	- - -	Sir George Etheridge
Comical Transformation	- - -	Thomas Jevon
Committee	- - -	Sir Richard Howard
Committee Man curried	- - -	S. Shepherd
Commonwealth of Women	- - -	Thomas Durfey
Commissary	- - -	Samuel Foote
Compromise	- - -	— Stürmy
Comus	- - -	John Milton
Comus	- - -	Rev. Dr. Dalton
Conceited Pedlar	- - -	Thomas Randolph
Confederacy	- - -	Sir John Vanbrugh
Confederates	- - -	John Durant Brevall
Conflict of Conscience	- - -	Rev. Mr. Nathaniel Wood Connoisseur

Index of Plays, with the Authors Names. 141

Connoisseur	- - -	— Conolly
Conquest of China	- - -	Elkanah Settle
Conquest of Granada	- - -	John Dryden
Conscious Lovers	- - -	Sir Richard Steel
Conspiracy	- - -	George Chapman
Conspiracy	- - -	Henry Killegrew
Conspiracy, or Change of Government	} - -	William Whittaker
Constant Couple	- - -	George Farquhar
Constantine	- - -	Philip Francis
Constantine the Great	- - -	Nathaniel Lee
Constant Maid	- - -	James Shirley
Contented Cuckold	- - -	Reuben Bourne
Contention between York and Lancaster	} - -	William Shakespeare
Contention for Honour and Riches	} - -	James Shirley
Contention of Ajax and Ulysses	} - -	James Shirley
Contract	- - -	Dr. T. Francklin
Contrast, or Jew and married Courtezan	} - -	— Waldron
Contrivances	- - -	Henry Carey
Covenant of Pleasure	- - -	Dutchess of Newcastle
Coquet	- - -	Charles Molloy
Coriolanus, the Invader,	- - -	John Dennis
Coriolanus	- - -	James Thomson
Coronation	- - -	Beaumont and Fletcher
Corona Minerva	- - -	Thomas Middleton
Corruptions of the Divine Laws	} - -	Bishop of Ossory
Covent Garden	- - -	Thomas Nabbs
Covent Garden Tragedy	- - -	Henry Fielding
Covent Garden weeded	- - -	Richard Brome
Council of Bishops	- - -	Bishop of Ossory
Countess of Escarbagnas	- - -	John Ozell
Countess of Salisbury	- - -	Hall Harston
Country Captain	- - -	Duke of Newcastle
Country Girl	- - -	Anthony Brewer
Country House	- - -	Sir John Vanbrugh
Country Innocence	- - -	John Leonard
Country Lasses	- - -	Charles Johnson
Country Wake	- - -	Thomas Dogget
Country Wedding	- - -	— Hawks
Country Wife	- - -	William Wycherley
Country Wit	- - -	John Crown

Courageous

342 *Index of Plays, with the Authors Names.*

Courageous Turk	- -	Rev. Thomas Goff
Court Beggar	- -	Richard Brome
Court Secret	- -	James Shirley
Courtship A-la-mode	- -	David Crauford
Coxcomb	- -	Beaumont and Fletcher
Cozeners	- -	Samuel Foote
Craftsman	- -	John Mottley
Creusa, Queen of Athens	- -	William Whitehead
Cræsus	- -	Earl of Sterling
Cromwell's Life and Death	- -	William Shakespeare
Cross Purposes	- -	— O'Brien
Cruel Gift	- -	Susanna Centlivre
Cruel Brother	- -	Sir William Davenant
Cuckold's Haven	- -	Nahum Tate
Cuckold in Conceit	- -	Sir John Vanbrugh
Cunning Lovers	- -	Alexander Brome
Cupid and Death	- -	James Shirley
Cupid and Hymen	- -	John Hughes
Cupid's Revenge	- -	Beaumont and Fletcher
Cure for a Cuckold	- -	John Webster
Cure for Jealousy	- -	John Corey
Cure for a Scold	- -	James Worldeale
Custom of the Country	- -	Beaumont and Fletcher
Cutter of Coleman Street	- -	Abraham Cowley
Cymbeline	- -	William Shakespeare
Cymon	- -	David Garrick
Cynthia's Revels	- -	Ben Johnson
Cynthia's Revenge	- -	John Stephens
Cyrus	- -	John Hoole
Cyrus the Great	- -	John Banks
Czar of Muscovy	- -	Mary Pix

D

Dame Dobson	- -	Edward Ravenscroft
Damoiselle, or the Ordinary	- -	Richard Brome
Damoiselles A-la-mode	- -	Richard Flecknoe
Damon and Phillida	- -	Colley Cibber
Damon and Pythias	- -	Richard Edwards
Daphne and Amintor	- -	Isaac Bickerstaff
Darius	- -	Earl of Sterling
Darius King of Persia	- -	John Crown
David and Bethsbea's Loves	- -	George Peel
Death of Marcus Brutus	- -	Duke of Buckingham
Debauchees	- -	Henry Fielding
Deceit	- -	Henry Norris

Deceiver

Deceiver deceived	- - -	Mary Pix
Deorum Dona	- - -	Robert Baron
Desert Island	- - -	Arthur Murphy
Deserter	- - -	Charles Dibdin
Deserving Favourite	- - -	Lodowick Carlell
Destruction of Jerusalem	- - -	John Crown
Destruction of Troy	- - -	John Banks
Devil's an Ass	- - -	Ben Johnson
Devil's Charter	- - -	Barnaby Barnes
Devil's Law Case	- - -	John Webster
Devil of a Duke	- - -	Thomas Drury
Devil of a Wife	- - -	Thomas Jevon
Devil to pay	- - -	Charles Coffey
Devil upon two Sticks,	} a Farce	Charles Coffey
Devil upon Two Sticks,		
a Comedy	- - -	Samuel Foote
Device, or Marriage Office	- - -	— Richards
Deuce is in him	- - -	George Colman
Dido and Æneas	- - -	Barton Booth
Dido, Queen of Carthage	- - -	Thomas Nash
Dioclesian	- - -	Thomas Betterton
Dione	- - -	John Gay
Disappointment	- - -	Thomas Southern
Discovery	- - -	Mrs. — Sheridan
Disobedient Child	- - -	Thomas Ingeland
Dissembled Wanton	- - -	Leonard Welsted
Distracted State	- - -	John Tateham
Distress upon Distress	- - -	George Alexander Stevens
Distresses	- - -	Sir William Davenant
Distressed Innocence	- - -	Elkanah Settle
Distressed Mother	- - -	Ambrose Phillips
Distressed Wife	- - -	John Gay
Dives and Lazarus	- - -	Ralph Radcliff
Divine Comedian	- - -	Richard Tuke
Doating Lovers	- - -	Newburgh Hamilton
Doctor Faustus	- - -	Christopher Marlow
Doctor Faustus	- - -	William Montfort
Doctor Last in his Chariot	- - -	Isaac Bickerstaff
Don Carlos	- - -	Thomas Otway
Don Garcia of Navarre	- - -	John Ozell
Don Quixote	- - -	Thomas Durfey
Don Quixote in England	- - -	Henry Fielding
Don Sancho, a Farce	- - -	Mrs. Elizabeth Boyde
Don Sebastian, King of	} Portugal	John Dryden

144 *Index of Plays, with the Authors Names.*

Double Dealer	-	-	William Congreve
Double Deceit	-	-	William Popple
Double Distress	-	-	Mary Pix
Double Falsehood	-	-	Lewis Theobald
Double Gallant	-	-	Colley Cibber
Double Marriage	-	-	Beaumont and Fletcher
Double Mistake	-	-	Mrs. E. Griffith
Doubtful Heir	-	-	James Shirley
Dragon of Wantley	-	-	Henry Carey
Drummer, or the Haunted House	-	-	Joseph Addison
Duellist	-	-	Dr. Kenrick
Duel	-	-	— O'Brien
Duenna	-	-	R. B. Sheridan
Duke and no Duke	-	-	Nahum Tate
Duke of Guise	-	-	John Dryden
Duke of Milan	-	-	Philip Massenger
Duke's Mistress	-	-	James Shirley
Dumb Knight	-	-	Lewis Machin
Dumb Lady	-	-	John Lacey
Dupe	-	-	Mrs. — Sheridan
Dutch Courtezan	-	-	John Marston
Dutch Lover	-	-	Mrs. Aphra Behn
Dutchman	-	-	— Bridges
Dutchess of Malmsey	-	-	John Webster
Dutchess of Suffolk	-	-	Thomas Heywood

E

Earl of Essex	-	-	Henry Jones
Earl of Essex	-	-	Henry Brooke
Earl of Mar marr'd	-	-	John Phillips
Earl of Warwick	-	-	— Tolson
Earl of Warwick	-	-	Dr. Francklin
Earl of Westmoreland	-	-	Henry Brooke
Eastward Hoe	-	-	George Chapman
Edgar, or the English Monarch	-	-	Thomas Rymer
Edward the First	-	-	George Peel
Edward the Second	-	-	Christopher Marlow
Edward the Third	-	-	William Mountfort
Edward the Sixth	-	-	Thomas Heywood
Edward the Black Prince	-	-	William Shirley
Edward and Eleonora	-	-	James Thomson
Edwin	-	-	— Jefferies
Elder Brother	-	-	Beaumont and Fletcher

Eldred

Index of Plays, with the Authors Names. 145

N

Epidicus

146 *Index of Plays, with the Authors Names.*

Epidicus	Rev. Lawrence Echard
Epsom Wells	Thomas Shadwell
Erminia, or the Chaste Lady	Richard Flecknoe
Æsop	Sir John Vanbrugh
Esther, or Faith Triumphant	Thomas Brereton
Evening's Love	John Dryden
Every Man in his Humour	Ben Johnson
Every Man out of his Humour	Ben Johnson
Every Woman in her Humour	Mrs. Catharine Clive
Eugenia	Philip Francis
Eunuch, from Terence	Richard Barnard
Eunuch, a Tragedy	William Hemmings
Eunuch, or the Derby Captain	Thomas Cooke
Euridice, or the Devil Hen-pecked	Henry Fielding
Euridice his'd	Henry Fielding
Euridice, a Tragedy	David Mallet
Europe's Revels for the Peace	Peter Motteux
Example	James Shirley
Excommunicated Prince	Capt. William Bedloe
Exile	Duke of Newcastle
Expulsion of the Danes	Elkanah Settle
Extravagant Justice	James Worfdale

F

Fair Captive	Mrs. Eliza Heywood
Fair Example	Richard Biscourt
Fair Favourite	Sir William Davenant
Fair Maid of the Exchange	Thomas Heywood
Fair Maid of the West	Thomas Heywood
Fair Maid of the Inn	Beaumont and Fletcher
Fair Penitent	Nicholas Rowe
Fair Quaker of Deal	Charles Shadwell
Fair Quarrel	Thomas Middleton
Fair of St. Germain	John Ozell
Fairy Tale	George Colman
Faithful Bride of Granada	William Taverner
Faithful Shepherdess	Beaumont and Fletcher
Fall of Bob	John Kelly
Fall of the Earl of Essex	James Ralph
Fall of Saguntum	Philip Frowde

Fall of Tarquin	-	-	William Hunt
False Count	-	-	Mrs. Aphra Behn
False Delicacy	-	-	Hugh Kelly
False Friend	-	-	Sir John Vanbrugh
False One	-	-	Beaumont and Fletcher
Falstaff's Wedding	-	-	Dr. Kenrick
Family of Love	-	-	Thomas Middleton
Fancies chaste and noble	-	-	John Ford
Fancies Festival	-	-	Thomas Jordan
Fashionable Lady	-	-	James Ralph
Fashionable Lover	-	-	Richard Cumberland
Fatal Constancy	-	-	Hildebrand Jacob
Fatal Contract	-	-	William Hemmings
Fatal Curiosity	-	-	George Lillo
Fatal Discovery	-	-	Dr. Armstrong
Fatal Dowry	-	-	Philip Massenger
Fatal Extravagance	-	-	Joseph Mitchell
Fatal Friendship	-	-	Catharine Trotter
Fatal Love	-	-	Elkanah Settle
Fatal Marriage	-	-	Thomas Southern
Fatal Mistake	-	-	Joseph Haines
Fatal Retirement	-	-	Anthony Browne
Fatal Vision	-	-	Aaron Hill
Fate of Capua	-	-	Thomas Southern
Fate of Villainy	-	-	Thomas Walker
Fathers, or Good-na- tured Man	-	2	Henry Fielding
Feigned Courtezans	-	-	Mrs. Aphra Behn
Feigned Innocence, or Sir Martin Mar-all	-	2	John Dryden
Female Academy	-	-	Dutchess of Newcastle
Female Advocates	-	-	William Taverner
Female Chevalier	-	-	George Colman
Female Parson	-	-	Charles Coffey
Female Prelate	-	-	Elkanah Settle
Female Virtuofos	-	-	Thomas Wright
Ferrex and Porrex	-	-	Lord Buckhurst
Fidelia and Fortunatus	-	-	Thomas Barker
Fine Companion	-	-	Shakerly Marmion
Fine Ladies Airs	-	-	Thomas Baker
Five Gallants	-	-	Thomas Middleton
Fleer	-	-	Edward Sharpman
Flicth of Bacon	-	-	The Rev. Mr. Henry Bate
Floating Island	-	-	Rev. William Strode
Fond Husband	-	-	Thomas Dufsey

148 *Index of Plays, with the Authors Names.*

Fool turned Critic	- -	Thomas Durfey
Fool would be a Favourite	- -	Lodowick Carlell
Fool's Preferment	- -	Thomas Durfey
Forced Marriage	- -	Mrs. Aphra Behn
Forced Marriage	- -	John Ozell
Forced Physician	- -	John Ozell
Force of Friendship	- -	Charles Johnson
Fortunate Isles	- -	Ben Johnson
Fortunatus	- -	Thomas Decker
Fortune by Land and Sea	- -	Thomas Heywood
Fortune Hunters	- -	James Carlisle
Fortune Hunters	- -	Charles Macklin
Fortune in her Wits	- -	Charles Johnson
Foundling	- -	Edward Moore
Four Plays in One	- -	Beaumont and Fletcher
Four London Apprentices	- -	Thomas Heywood
Four P's	- -	John Heywood
Frederick Duke of Brunf- wick	- - } - - }	Mrs. Eliza Heywood
Free Will	- -	Henry Cheeke
Friends	- -	Mark Anthony Meilan
Friendship improved	- -	Charles Hopkins
Friendship in Fashion	- -	Thomas Otway
Friendship of Titus and Gisippus	- - } - - }	Ralph Radcliff
Fryar Bacon and Friar Bungy	- - } - - }	Robert Green
Funeral, or Grief A-la-mode	- -	Sir Richard Steele

G

Galatea	- -	John Lilly
Game at Chess	- -	Thomas Middleton
Gamester	- -	James Shirley
Gamester	- -	Sufanna Centlivre
Gamester	- -	Edward Moore
General Lover	- -	Theophilus Moss
Generous Conqueror	- -	Bevil Higgons
Generous Enemies	- -	John Corey
Generous Free Mason	- -	William Rufus Chetwood
Generous Husband	- -	Charles Johnson
Gentle Shepherd	- -	Allan Ramsay
Gentleman Citizen	- -	John Ozell
Gentleman Dancing Master	- -	William Wycherly
Gentleman Gardener	- -	James Wilder
Gentleman of Venice	- -	James Shirley

Gentleman

Gentleman Usher	- -	George Chapman
George Barnwell	- -	George Lillo
George Dandin	- -	John Ozell
Gibraltar, or the Spanish Adventure	- - }	John Dennis
Gilblas	- -	Edward Moore
Glass of Government	- -	George Gascoigne
Gloriana, or the Court of Augustus Cæsar	- - }	Nathaniel Lee
Goblins	- -	Sir John Suckling
God's Promises	- -	Bishop of Ossory
Golden Age restored	- -	Ben Johnson
Golden Age	- -	Thomas Heywood
Golden Pippin	- -	— O'Hara
Good-natured Man	- -	Dr. Goldsmith
Gorboduc	- -	Lord Buckhurst
Gotham Election	- -	Susanna Centlivre
Governor of Cyprus	- -	John Oldmixon
Grateful Servant	- -	James Shirley
Great Duke of Florence	- -	Philip Massenger
Great Favourite	- -	Sir Robert Howard
Grecian Daughter	- -	Arthur Murphy
Grecian Heroines	- -	Thomas Durfey
Green's Tu Quoque	- -	John Cook
Greenwich Park	- -	William Mountfort
Gripus and Hegio	- -	Robert Baron
Grove, or Love's Paradise	- -	John Oldmixon
Grub Street Opera	- -	Henry Fielding
Grumbler	- -	Sir Charles Sedley
Guardian	- -	Philip Massenger
Guardian	- -	Abraham Cowley
Gustavus Vasa	- -	Henry Brooke
Guzman	- -	Earl of Orrery

H

Half-pay Officers	- -	Charles Molloy
Hamlet Prince of Denmark	- -	William Shakespeare
Hampstead Heath	- -	Thomas Baker
Handsome Housemaid, or Piety in Pattens	- - }	Samuel Foote
Hanging and Marriage	- -	Henry Carey
Hannibal and Scipio	- -	Thomas Nabbs
Hans Beer Pot	- -	Dawbridge Court Belchier
Happy Constance	- -	Hildebrand Jacob
Happy Lovers	- -	Henry Ward

150 *Index of Plays, with the Authors Names.*

Hasty Wedding	-	-	Charles Shadwell
Heautontimorumenos	-	-	Richard Barnard
Hector of Germany	-	-	William Smith
Hectors	-	-	Edmund Prestwick
Hecyra	-	-	Richard Bernard
Heir	-	-	Thomas May
Heir of Morocco	-	-	Elkanah Settle
Henry the Second, or the	?		
Fall of Rosamond	-	?	Thomas Hull
Henry the Second	-	-	John Bancroft
Henry the Third of France	-	-	Thomas Shipman
Henry the Fourth	-	-	William Shakespeare
Henry the Fourth of France	-	-	Charles Beckingham
Henry the Fifth	-	-	William Shakespeare
Henry the Fifth	-	-	Earl of Orrery
Henry the Fifth, or the	?		
Conquest of France	-	?	Aaron Hill
Henry and Rosamond	-	-	William Hawkins
Henry the Sixth	-	-	William Shakespeare
Henry the Sixth, in two	?		
Parts	-	?	John Crown
Henry the Sixth, from	?		
Shakespeare	-	?	Theophilus Cibber
Henry the Seventh, or the	?		
Popish Impostor	-	?	Charles Macklin
Henry the Eighth, with	?		
the Coronation of Anna	-	?	William Shakespeare
Bullen	-	?	
Heraclius Emperor of the	?		
East	-	?	Lodowick Carlell
Hercules Furens	-	-	Jasper Heywood
Hercules Oeteus	-	-	John Studely
Hercules	-	-	Sir Edward Sherburne
Hermon, Prince of Chorœa	-	-	Michael Clancy
Hero and Leander	-	-	Sir Robert Stapleton
Herod and Antipater	-	-	Gervase Markham
Herod and Mariamne	-	-	Samuel Pordage
Herod the Great	-	-	Earl of Orrery
Heroic Love	-	-	George Cartwright
Heroic Love	-	-	Lord Lansdown
Heroine of the Cave	-	-	Henry Jones
Hey for Honesty	-	-	Thomas Randolph
Hibernia Freed	-	-	William Phillips
Hic & Ubique	-	-	Richard Head
Highlander	-	-	Henry Glapthorn

Highland

Index of Plays, with the Authors Names. 151

Highland Fair	-	-	Joseph Mitchell
Hippolitus	-	-	Edmund Prestwick
Hiren, or the Fair Greek	-	-	William Barksted
Historical Register	-	-	Henry Fielding
Hob, or the Country Wake	-	-	Colley Cibber
Hob's Wedding	-	-	John Leigh
Hog has lost his Pearl	-	-	Robert Taylor
Hollands leaguer	-	-	Shakerley Marmion
Honest Man's Fortune	-	-	Beaumont and Fletcher
Honest Whore, two Parts	-	-	Thomas Decker
Honest Yorkshire Man	-	-	Henry Carey
Honor and Mammon	-	-	James Shirley
Horace	-	-	Catharine Phillips
Horace	-	-	Charles Cotton
Horatius	-	-	Sir William Lower
Hospital for Fools	-	-	Rev. James Miller
Hotel, or Double Valet	-	-	Thomas Vaughan
Humours of the Age	-	-	Thomas Baker
Humours of the Army	-	-	Charles Shadwell
Humours of a Coffee-house	-	-	Edward Ward
Humours of Oxford	-	-	Rev. James Miller
Humours of Exchange Alley	-	-	William Rufus Chetwood
Humours of York	-	-	Mary Davis
Humours of Purgatory	-	-	Benjamin Griffin
Humour out of Breath	-	-	John Day
Humorous Courtier	-	-	James Shirley
Humorous Day's Mirth	-	-	George Chapman
Humorous Lieutenant	-	-	Beaumont and Fletcher
Humorous Lovers	-	-	Duke of Newcastle
Humorists	-	-	Thomas Shadwell
Humphry Duke of Glou-	-	-	Ambrose Phillips
cester	-	-	
Hurlo Thrumbo	-	-	Samuel Johnson
Husband his own Cuckold	-	-	John Dryden junr
Hyde Park	-	-	James Shirley
Hymenei	-	-	Ben Johnson
Hymen's Triumph	-	-	Samuel Daniel
Hypermnestra, or Love in	-	-	Robert Owen
Tears	-	-	
Hypochondraic	-	-	John Ozell
Hypocrite	-	-	Isaac Bickerstaff

I
 Jack the Giant Killer - - Henry Brooke
 Jane Gray - - - - - Nicholas Rowe

Jane

152 *Index of Plays, with the Authors Names.*

Jane Shore	-	Nicholas Rowe
Ibrahim the Twelfth, Em- peror of the Turks	- }	Mary Pix
Ibrahim the illustrious Bassa	-	Elkanah Settle
Jealous Lovers	-	Thomas Randolph
Jealous Wife	-	George Colman
Jew of Malta	-	Christopher Marlowe
Jew of Venice	-	Lord Lansdowne
Jew's Tragedy	-	William Hemmings
If this be not a good Play the Devil's in it	- }	Thomas Decker
If you know not me, you know nobody	- }	Thomas Heywood
Ignoramus	-	J. Rugell
Ignoramus	-	Robert Codrington
Image of Love	-	Bishop of Offory
Imaginary Cuckold	-	John Ozell
Imperial Captives	-	John Motley
Imperiale	-	Sir Ralph Freeman
Imperial Tragedy	-	Sir William Killegrew
Impertinents	-	John Ozell
Impostor	-	James Shirley
Impostures of Thomas Becket	- }	Bishop of Offory
Impromptu of Versailles	-	John Ozell
Inchanted Lovers	-	Sir William Lower
Inconstant	-	George Farquhar
Independent Patriot	-	Francis Lynch
Indian Emperor	-	John Dryden
Indian Queen	-	Sir Robert Howard
Inflexible Captive	-	Miss Hannah Moore
Ingratitude of a Com- monwealth	- }	Nahum Tate
Injured Innocence	-	William Billers
Injured Lovers	-	William Mountfort
Injured Love, or the Cruel Husband	- }	Nahum Tate
Injured Princess, or the Fatal Wager	- }	Thomas Duffey
Injured Virtue, or the Virgin Martyr	- }	Benjamin Griffin
Inner Temple Masque	-	Thomas Middleton
Innocence betrayed	-	Mess. Daniel Bellamy sen. and jun.
Innocent Mistress	-	Mary Pix

Innocent

Innocent Usurper	-	John Banks
Insatiate Countess	-	John Marston
Interlude between Jupiter, Juno, and Mercury	}	Henry Fielding
Intrigues of Versailles	-	Thomas Durfey
Intriguing Chambermaid	-	Henry Fielding
Invasion	-	Frederick Pilon
Job's Affliction	-	Ralph Radcliff
Jocasta	-	George Gascoigne
John Baptist preaching in the Wilderness	}	Bishop of Offory
John King of England	-	Bishop of Offory
John King of England, in two Parts	}	William Shakespeare
Joseph's History	-	Francis Goldsmith
Jovial Crew, or the Merry Beggars	}	Richard Brome
Jovial Crew, taken from the Merry Beggars	}	— Roome
Journey to Bristol	-	John Hippeley
Journey to London	-	Sir John Vanbrugh
Iphigenia	-	John Dennis
Irene, or the Fair Greek	-	Charles Goring
Irene	-	Samuel Johnson, L. L. D.
Irish Masque at Court	-	Ben Johnson
Irish Hospitality	-	Charles Shadwell
Irish Widow	-	David Garrick
Iron Age, in two Parts	-	Thomas Heywood
Island Princess	-	Beaumont and Fletcher
Island Princess	-	Nahum Tate
Island Princess	-	Peter Motteux
Island Queens	-	John Banks
Island of Slaves	-	Catharine Clive
Isle of Gulls	-	John Day
It is well it is no worse	-	Isaac Bickerstaff
Italian Husband	-	Edward Ravenscroft
Jubilee	-	David Garrick
Judgment of Paris	-	William Congreve
Judgment of Paris, a Pantomime	}	John Weaver
Judgment of Paris	-	— O'Hara
Juliana, or the Princess of Poland	}	John Crown
Julius Cæsar	-	William Shakespeare
Julius Cæsar	-	Earl of Sterling

254 *Index of Plays, with the Authors Names.*

Julius Cæsar	- - -	Duke of Buckingham
Junius Brutus	- - -	William Duncomb
Just General	- - -	Cosmo Manuchi
Just Italian	- - -	Sir William Davenant

K

Kenfington Gardens	- -	John Leigh
Kind Keeper	- - -	John Dryden
King Arthur, or the Brit- tish Worthy	- } - }	John Dryden
King and no King	-	Beaumont and Fletcher
King Charles the First	-	William Havard
King Edgar and Alfreda	-	Edward Ravenscroft
King John and Matilda	-	Robert Davenport
King Lear	- -	William Shakespeare
King Lear	- - -	Nahum Tate
King Richard the Second	-	William Shakespeare
King Richard the Second	-	Lewis Theobald
King's Entertainment at Welbeck	- } - }	Ben Johnson
King and Miller of Mans- field	- } - }	Robert Dodsley
Knight of the Burning Pestle	-	Beaumont and Fletcher
Knight of Malta	-	Beaumont and Fletcher
Knights	-	Samuel Foote
Know your own Mind	-	Arthur Murphy

L

Lady of the Manor	- -	Dr. Kenrick
Lady of May	- -	Sir Philip Sidney
Lady Errant	- -	William Cartwright
Lady of Pleasure	- -	James Shirley
Lady's Contemplations	-	Dutchess of Newcastle
Lady's last Stake	-	Colley Cibber
Lady's Privilege	-	Henry Glapthorn
Ladies Trial	- -	John Ford
Ladies Triumph	- -	Elkanah Settle
Ladies Visiting Day	- -	Charles Burnaby
Lame Lover	- -	Samuel Foote
Lancashire Witches	- -	Thomas Heywood
Lancashire Witches	- -	Thomas Shadwell
Landgartha	- -	Henry Burnell
Languishing Lovers	- -	Mess. Daniel Bellamy sen and jun.
Law against Lovers	- -	Sir William Davenant

Law

Index of Plays, with the Authors Names. 155

Law Tricks	John Day
Laws of Candy	Beaumont and Fletcher
Laws of Nature	Bishop of Offory
Lawyer's Feast	James Ralph
Lawyer's Fortune	Lord Viscount Grimston
Lazarus raised from the dead	Bishop of Offory
Learned Ladies	John Ozell
Lethe	David Garrick
Letter Writers	Henry Fielding
Levee	John Kelly
Liar	Samuel Foote
Libertine	Thomas Shadwell
Libertine	John Ozell
Liberty asserted	John Dennis
Life of John Baptist	Bishop of Offory
Life and Death of Sophocles	George Adanis
Life of Cambyfes	Thomas Preston
Like Will to like	Ulpian Fulwell
Lingua	Anthony Brewer
Limberham	John Dryden
Litigants	John Ozell
Little French Lawyer	Beaumont and Fletcher
Livery Rake	Edward Phillips
Locrine	William Shakespeare
London Cuckolds	Edward Ravenscroft
London Prodigal	William Shakespeare
Longer thou livest the more Fool thou art	William Wayer
Looking Glafs for Lon- don and England	Thomas Lodge
Lord's Supper	Bishop of Offory
Loft Lady	Sir William Barclay
Loft Lover	Mrs. De la Riviere Manley
Loft Princess	Boyle, Lord Vis. Bleffington
Love and a Bottle	George Farquhar
Love and Duty	— Sturmy
Love and Honour	Sir William Davenant
Love and Liberty	Charles Johnson
Love and Revenge	Elkanah Settle
Love and Ambition	James Darcy
Love and War	Thomas Meriton
Love at first Sight	David Crauford
Love at first Sight, an Opera	Joseph Yarrow
Love at a Loss	Catharine Trother
Love at Venture	Sufanna Centlivre

156 *Index of Plays, with the Authors Names*

Love betrayed	-	-	Charles Burnaby
Love for Love	-	-	William Congreve
Love for Money	-	-	Thomas Durfey
Love finds the Way	-	-	Arthur Murphy
Love crowns the End	-	-	John Tateham
Love freed from Ignorance	-	-	Ben Johnson
Love in a Chest	-	-	Charles Johnson
Love in a Sack	-	-	Benjamin Griffin
Love in a Wood	-	-	William Wycherly
Love in a Hurry	-	-	Anthony Aston
Love in a Forest	-	-	Charles Johnson
Love in the City	-	-	Isaac Bickerstaff
Love in the Dark	-	-	Sir Francis Fane
Love in its extasy	-	-	William Peaps
Love makes a Man	-	-	Colley Cibber
Love in a Riddle	-	-	Colley Cibber
Love in several Masks	-	-	Henry Fielding
Love restored	-	-	Ben Johnson
Love in a Veil	-	-	Richard Savage
Love in a Village	-	-	Isaac Bickerstaff
Love Triumphant	-	-	John Dryden
Love Triumphant	-	-	Mess. Bellamy sen. and jun.
Love the best Phyfician	-	-	John Ozell
Love's Adventures, two Parts	-	-	Dutchess of Newcastle
Love's Contrivances	-	-	Susanna Centlivre
Love the Cause and Cure of Grief	-	-	Thomas Cooke
Love's Cruelty	-	-	James Shirley
Love's Cure, or the Martial Maid	-	-	Beaumont and Fletcher
Love's Dominion	-	-	Richard Flecknoe
Love's a Jest	-	-	Peter Motteux
Love's Kingdom	-	-	Richard Flecknoe
Love's Labour Lost	-	-	William Shakespeare
Love's Labyrinth	-	-	Thomas Ford
Love's last Shift	-	-	Colley Cibber
Loves of Ergasto	-	-	James Grebber
Loves of Mars and Venus	-	-	Peter Motteux
Loves of Mars and Venus	-	-	John Weaver
Love's Metamorphosis	-	-	John Lilly
Love's Mistress	-	-	Thomas Heywood
Love's Riddle	-	-	Abraham Cowley
Love's Sacrifice	-	-	John Ford

Love's

Index of Plays, with the Authors Names. 157

Love's Triumph through Callipolis	}	Ben Johnson
Love's Triumph, or the Royal Union	}	Edward Cooke
Love's Victim	-	Charles Gildon
Love's Victory	-	William Chamberlain
Love's Welcome	-	Ben Johnson
Love-sick Court	-	Richard Brome
Love-sick King	-	Anthony Brewer
Love-Tricks	-	James Shirley
Love Triumphant	-	John Dryden
Love Triumphant	5 2	Mess. Daniel Bellamy sen. and jun.
Lover	-	Theophilus Cibber
Love's Cure	-	A. Chaves
Love Dragooned	-	Peter Motteux
Lover's Luck	-	Thomas Dilke
Lover's Melancholy	-	John Ford
Lover's Opera	-	William Rufus Chetwood
Lover's Pilgrimage	-	Beaumont and Fletcher
Lover's Progress	-	Beaumont and Fletcher
Loving Enemies	-	John Maidwell
Loyal Brother	-	Thomas Southern
Loyal General	-	Nahum Tate
Loyal Lovers	-	Cosmo Manuchi
Loyal Subject	-	Beaumont and Fletcher
Lucky Chance	-	Mrs. Aphra Behn
Lucius Junius Brutus	-	Nathaniel Lee
Lucius Junius Brutus	-	William Duncomb
Lucius, the first Christian King	5	Mrs. De la Riviere Manley
Lust's Dominion	-	Christopher Marlow
Lusty Juventus	-	Robert Waver
Lying Lovers	-	Sir Richard Steele
Lying Valet	-	David Garrick

M

Macaroni	-	— Hitchcock
Mackbeth	-	William Shakespeare
Mad Captain	-	Abraham Langford
Mad Couple, <i>see</i> All Mistaken	-	
Mad Couple well matched	-	Richard Brome
Mad Lover	-	Beaumont and Fletcher
Madrigal, and Trulletta	-	Joseph Reed
Mad World my Masters	-	Thomas Middleton

Madam

158 *Index of Plays, with the Authors Names.*

Madam Fickle	-	Thomas Duffey
Magnetic Lady	-	Ben Johnson
Magnificent Lovers	-	John Ozell
Mahomet, the Impostor	-	Rev. James Miller
Maid of Honour	-	Philip Massenger
Maid of Kent	-	— Waldron
Maid in the Mill	-	Beaumont and Fletcher
Maid of the Mill	-	Isaac Bickerstaff
Maid of the Oaks	-	General Burgoyne
Maid's last Prayer	-	Thomas Southern
Maid's Metamorphosis	-	John Lilly
Maids of Moorclack	-	Robert Armin
Maid's Revenge	-	James Shirley
Maid's the Mistress	-	William Taverner
Maid's Tragedy	-	Beaumont and Fletcher
Maid's Tragedy	-	Edmund Waller
Maidenhead well lost	-	Thomas Heywood
Malecontent	-	John Marston
Mamamouchi	-	Edward Ravenscroft
Mangora, King of the Timbushians	2	Thomas Moore
Man, and Wife	-	George Colman
Man-Hater	-	John Ozell
Man in the Moon	-	John Lilly
Manlius Capitolinus	-	John Ozell
Man of Business	-	George Colman
Man of Honour	-	Francis Lynch
Man of Mode	-	Sir George Etheridge
Man of Newmarket	-	Edward Howard
Man of Reason	-	Hugh Kelly
Man of Taste, or the Guardians	2	Rev. Mr. James Miller
Man's bewitched	-	Susanna Centlivre
Man's the Master	-	Sir William Davenant
Marcelia, or the Treach- erous Friend	2	Mrs. Frances Boothby
Margery, or a Worse Plague than the Dragon	2	Henry Carey
Mariamne, the fair Queen of Jewry	2	Lady Elizabeth Carew
Mariamne	-	Elijah Fenton
Marina	-	George Lillo
Marius and Sylla	-	Thomas Lodge
Mark Anthony	-	Countess of Pembroke
Marplot, or the second Part of the Busy-body	2	Susanna Centlivre

Index of Plays, with the Authors Names. 159

Marplot in Lisbon	-	Henry Woodward
Marriage A-la-mode	-	John Dryden
Marriage-hater matched	-	Thomas Durfey
Marriage Night	-	Lord Viscount Falkland
Marriage of Oceanns, and Britannia	} -	Richard Flecknoe
Marriage of the Arts	-	Barton Holiday
Marriage of the Devil	-	John Wilfon
Marriages of the King	-	Bale, Bishop of Offory
Married Beau	-	John Crown
Marriage Coquet	-	Dr. John Bailey
Married Philosopher	-	John Kelly
Married Libertine	-	Charles Macklin
Marry, or do worse	-	William Walker
Martial Maid	-	Beaumont and Fletcher
Martyr, or Polyuctes	-	Sir William Lower
Martyr'd Soldier	-	Henry Shirley
Mary Magdalene's Re- pentance	} -	Lewis Wager
Masque at Bretble	-	Sir Aston Cockain
Masque at Lord Had- dington's Marriage	} -	Ben Johnson
Masque at Lord Hay's	-	Ben Johnson
Masque in the Opera of the Prophetess	} -	Thomas Betterton
Masque wrote for Valen- tinian	} -	Sir Francis Paine
Masque of Augurs	-	Ben Johnson
Masque of Owls at Ken- nelworth	} -	Ben Johnson
Masque of Queens	-	Ben Johnson
Masque of the Middle Temple and Lincoln's-inn	} -	George Chapman
Masque of Gray's Inn Gentlemen	} -	Beaumont and Fletcher
Masquerade	-	Charles Johnson
Masquerade	-	Benjamin Griffin
Massacre of Paris	-	Christopher Marlow
Massacre of Paris	-	Nathaniel Lee
Massianello	-	Thomas Durfey
Master Anthony	-	Earl of Orrery
Match me in London	-	Thomas Decker
Match at Midnight	-	William Rowley
Match in Newgate	-	Thomas Betterton
Matilda	-	Dr. T. Franklyn

160 *Index of Plays, with the Authors Names.*

Matrimonial Troubles	-	Dutchess of Newcastle
May Day	-	George Chapman
May Day, or Little Gypsey	-	David Garrick
Mayor of Queenborough	-	Thomas Middleton
Mayor of Garrat	-	Samuel Foote
Measure for Measure	-	William Shakespeare
Medea	-	Charles Johnson
Medea	-	Richard Glover
Medea	-	Sir Edward Sherburne
Meeting of the Company	-	David Garrick
Milicerta	-	John Ozell
Merchant of Venice	-	William Shakespeare
Mercury vindicated	-	Ben Johnson
Merope	-	Aaron Hill
Merry Cobbler	-	Charles Coffey
Merry Midnight mistakes	-	David Ogborne
Merry Wives of Windsor	-	William Shakespeare
Messalina, the Roman Em- press	-	Nathaniel Richards
Metamorphoses	-	John Corey
Metamorphoses	-	Charles Dibdin
Metamorphosed Gypsies	-	Ben Johnson
Michaelmas Term	-	Thomas Middleton
Microcosmus	-	Thomas Nabbes
Midas	-	O'Hara
Midsummer Night's Dream	-	William Shakespeare
Minor	-	Samuel Foote
Mirza	-	Robert Baron
Miser	-	Thomas Shadwell
Miser	-	Henry Fielding
Miser	-	John Hughes
Miser	-	John Ozell
Miseries of Civil Wars	-	John Crown
Miseries of enforced Mar- riage	-	George Wilkins
Miss in her Teens	-	David Garrick
Miss Lucy in Town	-	Henry Fielding
Mistake	-	Sir John Vanbrugh
Mistaken Husband	-	John Dryden
Mistakes	-	Joseph Harris
Mithridates King of Pontus	-	Nathaniel Lee
Mock Captain	-	Thomas Drury
Mock Doctor	-	Henry Fielding
Mock Lawyer	-	Edward Phillips
Mock Marriage	-	Thomas Scott

Mock

Mock Princess	-	John Durant Breval
Mock Tempest	-	Thomas Duffet
Mock Thyestes	-	John Wright
Modern Husband	-	Henry Fielding
Modern Prophets	-	Thomas Durfey
Modern Wife	-	John Stevens
Modish Couple	-	Charles Bodens
Modish Husband	-	Charles Burnaby
Modish Wife	-	Francis Gentleman
Mohocks	-	John Gay
Monfieur D'Olive	-	George Chapman
Monfieur Thomas	-	Beaumont and Fletcher
Money's an Ass	-	Thomas Jordan
Money's the Mistress	-	Thomas Southern
More Dissemblers besides Women	3	Thomas Middleton
Mortimer's Fall	-	Ben Johnson
Mother Bombie	-	John Lilly
Mother-in-law	-	James Miller
Mother Shipton's Life	-	Thomas Thompson
Mournful Nuptials	-	Thomas Cooke
Mourning Bride	-	William Congreve
Much ado about Nothing	-	William Shakespeare
Mulberry Garden	-	Sir Charles Sedley
Muleasses the Turk	-	John Mason
Muses in Mourning	-	Aaron Hill
Muses Looking-glass	-	Thomas Randolph
Musical Lady	-	George Colman
Mustapha Son of Solyman	-	Earl of Orrery
Mustapha	-	Lord Brooke
Mustapha	-	David Mallet
Mydas	-	John Lilly
Myrtillo	-	Colley Cibber

N

Nabob	-	Samuel Foote
Nancy, or the Parting Lovers	3	Henry Carey
Nature will prevail	-	George Colman
Nature's three Daughters	-	Duchess of Newcastle
Neck or Nothing	-	Thomas King
Neglected Virtue	-	Hildebrand Horden
Neptune's Triumph	-	Ben Johnson
Nero, Emperor of Rome	-	Nathaniel Lee
Nest of Plays	-	Hildebrand Jacob

162 *Index of Plays, with the Authors Names.*

New Academy	Richard Brome
New Brooms	George Colman
New Hippocrates	Dr. Paul Hiffernan
New Inn, or the Light Heart	Ben Johnson
New Way to pay old Debts	Philip Massenger
New Wonder	William Rowley
News from Parnassus	Arthur Murphy
News from Plymouth	Sir William Davenant
News from the Moon	Ben Johnson
Nice Valour	Beaumont and Fletcher
Nicomede	John Dancer
Night Walker	Beaumont and Fletcher
Noah's Flood, or Destruction of the World	Edward Eccleston
Noble Gentleman	Beaumont and Fletcher
Noble Ingratitude	Sir William Lower
Noble Spanish Soldier	Samuel Rowley
Noble Stranger	Lewis Sharpe.
No Fools like Wits	John Gay
No One's Enemy but his own	Arthur Murphy
Nonjuror	Colley Cibber
Northern Heiress	Mary Davis
Northern Lads, or Nest of Fools	Richard Brome
Northumberland	Mark Anthony Meilan
Northward Hoe	Thomas Decker
Note of Hand, or Trip to Newmarket	Richard Cumberland
Novella	Richard Brome
Novelty	Peter Motteux
No Wit like a Woman's	Thomas Middleton
Nuptials of Peleus, and Thetis	James Howell

O

Obeon, the Fairy Prince	Ben Johnson
Obstinate Lady	Sir Aston Cockain
Octavia	Thomas Nuce
Oedipus	Alexander Neville
Oedipus, King of Thebes	John Dryden
Oedipus, King of Thebes	Lewis Theobald
Old Bachelor	William Congreve

Oldcastle,

Index of Plays, with the Authors Names. 163

Oldcastle, the good Lord ?	William Shakespeare
Cobham - - -	
Old City Manners - - -	Charlotte Lennox
Old Couple - - -	Thomas May
Old Law, or a new way } to please ye - - -	Philip Massenger
Old Maid - - -	Arthur Murphy
Old Man's Lesson - - -	Nicholas Breton
Old Man taught Wisdom - - -	Henry Fielding
Old Mode, and the New - - -	Thomas Durfey
Old Troop, or Monsieur ? Ragout - - -	John Lacy
Old Wife's Tale - - -	Anonymous
Olinda, and Sophronia - - -	Abraham Portall
Oliver Cromwell - - -	George Smith Green
Opportunity - - -	James Shirley
Oracle - - -	Susanna Maria Cibben
Orators - - -	Samuel Foote
Ordinary, - - -	William Cartwright
Orestes - - -	Thomas Goff
Orestes - - -	John Hughes
Ormasdes, or Love and } Friendship - - -	William Killegrew
Oroonoko - - -	Thomas Southern
Oroonoko - - -	William Hawkesworth
Orphan, or Unhappy Mar- } riage - - -	Thomas Otway
Orphan of China - - -	Arthur Murphy
Orphan of Venice - - -	James Darcy
Orpheus, and Eurydice - - -	Dr. John Hill
Orpheus, and Eurydice - - -	John Weaver
Orpheus, and Eurydice - - -	Mr. — Sommer
Orpheus, and Eurydice - - -	Martin Bladen
Orpheus, and Eurydice - - -	John Dennis
Osman - - -	Francis Gentleman
Osmond, the great Turk - - -	Lodowick Carlell
Othello, the Moor of Venice - - -	William Shakespeare
Ovid's Tragedy - - -	Sir Aston Cockain
Oxonian in Town - - -	George Colman

P

Palæmon and Arcyte - - -	Richard Edwards
Pan, and Syrinx - - -	Lewis Theobald
Pandora - - -	Sir William Killegrew
Pan's Anniversary - - -	Ben Johnson
Pantheonites - - -	Francis Gentleman

164 *Index of Plays, with the Authors Names.*

Papal Tyranny	-	-	Colley Cibber
Parasitaster	-	-	John Marston
Parliament of Bees	-	-	John Day
Parricide	-	-	Rev. Mr. Sterling
Parricide	-	-	— Shirley
Parson's Wedding	-	-	Thomas Killegrew
Parthian Hero	-	-	Matthew Gardiner
Pasquin	-	-	Henry Fielding
Passion of Christ	-	-	Bale, Bishop of Offory
Passionate Lovers	-	-	Lodowick Carlell
Pastor Fido	-	-	Sir Richard Fanshawe
Pastor Fido	-	-	Elkanah Settle
Pastor Fido	-	§	Messrs. Daniel Bellamy sen.
		2	and jun.
Patie, and Peggy	-	-	Theophilus Cibber
Patron, or the States-	-	§	Thomas Odell
man's Opera	-		
Patron	-	-	Samuel Foote
Paul, the Spanish Sharper	-	-	James Wetherby
Peep behind the Curtain	-	-	David Garrick
Peleus, and Thetis	-	-	Lord Launslow
Penelope	-	-	John Mottley
Percy	-	-	Miss Hannah Moore
Perfidious Brother	-	-	Lewis Theobald
Periander, King of Corinth	-	-	John Tracy Atkins
Pericles, Prince of Tyre	-	-	William Shakespeare
Perjured Devotee	-	§	Messrs. Daniel Bellamy sen.
		2	and jun.
Perjured Husband	-	-	Susanna Centlivre
Perjuror	-	-	Christopher Bullock
Perkin Warbeck	-	-	John Ford
Perolla, and Izadora	-	-	Colley Cibber
Perplexed Couple	-	-	Charles Molloy
Perplexed Lovers	-	-	Susanna Centlivre
Perplexities	-	-	Thomas Hull
Persian Prince	-	-	Thomas Southern
Persian Princess	-	-	Lewis Theobald
Petticoat Plotter	-	-	Henry Wood
Petticoat Plotter	-	-	Newburgh Hamilton
Phædra, and Hippolitus	-	-	Edmund Smith
Phaeton, or the Fatal Di-	-	§	Charles Gildon
vorce	-		
Philander	-	-	Arabella Lennox
Pharnaces	-	-	Thomas Hull

Philaster,

Index of Plays, with the Authors Names. 165

Philaster, or Love lies a } Bleeding	Beaumont and Fletcher
Philip of Macedon - - -	— Lewis
Philoclea - - - - -	McNamara Morgan
Philotas - - - - -	Philip Frowde
Philotas - - - - -	Samuel Daniel
Phoenix - - - - -	Thomas Middleton
Phoenix in her Flames -	Sir William Lower
Phormio - - - - -	Richard Bernard
Picture - - - - -	Philip Massenger
Pilgrim - - - - -	Beaumont and Fletcher
Pilgrim - - - - -	Thomas Killgrew
Pilgrims - - - - -	William Harrison
Pin, and Drop - - - -	John Kelly
Piscator, or the Fisher } caught	John Hoker
Plain Dealer - - - -	William Wycherley
Platonic Lady - - - -	Susanna Centlivre
Platonic Lovers - - -	Sir William Davenant
Platonic Wife - - - -	Mrs. E. Griffith
Play between John the } Husband, and Tib the } Wife	John Heywood
Play between the Par- } doner, the Fryar, the } Curate, and Neighbour } Prat	John Heywood
Playhouse to be Let - -	Sir William Davenant
Play is the Plot - - -	John Durant Breval
Play of Gentleness - -	John Heywood
Play of Love - - - -	John Heywood
Play of Weather - - -	John Heywood
Pleasure at Kennelworth } Castle - - - - -	George Gascoign
Pleasure reconciled to } Virtue - - - - -	Ben Johnson
Plot, and no Plot - - -	John Dennis
Plotting Lovers - - -	Charles Shadwell
Plutus, or the World's Idol	Lewis Theobald
Plutus, the God of Riches	Henry Fielding
Poetafter - - - - -	Ben Johnson
Politician - - - - -	James Shirley
Politician cheated - -	Alexander Greene
Polidus - - - - -	Moses Browne
Polly - - - - -	John Gay

166 *Index of Plays, with the Authors Names.*

Polly Honeycombe	- -	George Colman
Polyætes	- -	Sir William Lower
Pompey	- -	Catharine Phillips
Pompey, the Great	- -	Edmund Waller
Pompey's Fair Cornelia's Tragedy	} -	Thomas Kyd
Poor Man's Comfort	- -	Robert Daborne
Poor Scholar	- -	Robert Neville
Poor Vulcan	- -	Charles Dibdin
Popery	- -	Nicholas Udall
Pragmatical Jesuit	- -	Richard Carpenter
Preceptor, or the Loves of Abelard and Heloise	} -	William Hammond
Presence	- -	Dutchess of Newcastle
Pretender's Flight	- -	John Phillips
Pretenders	- -	Thomas Dilkes
Princess, or Love at first Sight	} -	Thomas Killegrew
Princess of Cleve	- -	Nathaniel Lee
Prince of Elis	- -	John Ozell
Princess of Parma	- -	Henry Smith
Princess of Parma	- -	Richard Cumberland
Prisoners	- -	Thomas Killegrew
Prodigal	- -	Thomas Odell
Prodigal reformed	- -	Hildebrand Jacob
Projectors	- -	John Wilton
Promises of God	- -	Bale, Bishop of Ossory
Prophetess	- -	Beaumont and Fletcher
Prophetess	- -	Thomas Betterton
Provoked Husband	- -	Colley Cibber
Provoked Wife	- -	Sir John Vanbrugh
Prunella	- -	Richard Estcourt
Psyche	- -	Thomas Shadwell
Psyche	- -	John Ozell
Psyche Debauched	- -	Thomas Duffet
Publick Wooing	- -	Dutchess of Newcastle
Puritan, or the Widow of Watling Street	} -	William Shakespeare
Pyrrhus King of Epirus	- -	Charles Hopkins

Quacks	- -	Owen Swiney
Quaker	- -	Charles Dibdin
Quaker's Opera	- -	Thomas Walker
Queen Catherine	- -	Mary Pix

Queen

Queen, and Concubine	-	Richard Brome
Queen of Arragon	-	William Habington
Queen of Corinth	-	Beaumont and Fletcher
Queen of Spain	-	James Worssdale
Queens of Arcadia	-	Samuel Daniel
Queens of Brentford	-	Thomas Durfey
Queen's Exchange	-	Richard Brome
Queen's Masque of Beauty	-	Ben Johnson
Queen's Masque of Black- nes	-	Ben Johnson
Queen Tragedy restored	-	Mrs. — Hooper
Querer per solo Querer	-	Sir Richard Fanshawe

R

Raging Turk, or Bajazet ? the Second	-	Thomas Goff
Ram Alley, or Merry Tricks	-	Lodowick Barrey
Rambling Justice	-	John Leonard
Rape, or the Innocent ? Impostor	-	Dr. Nicholas Brady
Rape of Lucrece	-	Thomas Heywood
Rebellion	-	Thomas Rawlins
Rebellion defeated	-	John Cutts
Recruiting Officer	-	George Farquhar
Reformed Wife	-	Charles Burnaby
Refusal	-	Colley Cibber
Regicide	-	Dr. T. Smollet
Register Office	-	Joseph Reed
Regulus	-	John Crown
Regulus	-	William Havard
Rehearsal	-	Duke of Buckingham
Rehearsal at Gotham	-	John Gay
Relapse, or Virtue in ? Danger	-	Sir John Vanbrugh
Religious	-	Dutchess of Newcastle
Renegado	-	Philip Massenger
Restoration	-	Duke of Buckingham
Revenge	-	Edward Young
Revenge, or a Match in ? Newgate	-	Thomas Betterton
Revenge for Honour	-	George Chapman
Revengeful Queen	-	William Phillips
Revenger's Tragedy	-	Cyril Turner
Revolution of Sweden	-	Catharine Trother
Rewards of Virtue	-	John Fountain

168 *Index of Plays, with the Authors Names.*

Rhodon and Iris	- -	Ralph Knevet
Richard the Third	- -	William Shakespeare
Richard the Third	- -	Nahum Tate
Richard the Third	- -	Colley Cibber
Richmond Heirefs	- -	Thomas Durfey
Rinaldo	- -	Aaron Hill
Rinaldo, and Armida	- -	John Dennis
Rivals	- -	R. B. Sheridan
Rival Candidates	- -	The Rev. Mr. Henry Bate
Rival Fools	- -	Colley Cibber
Rival Father	- -	William Hatchett
Rival Friends	- -	Peter Hausted
Rival Generals	- -	Rev. Mr. Sterling
Rival Kings	- -	John Banks
Rival Ladies	- -	John Dryden
Rival Milliners	- -	Robert Drury
Rival Modes	- -	James Moore Smyth
Rival Nymphs	- }	Messrs. Daniel Bellamy sen. and jun.
Rival Queens	- -	Nathaniel Lee
Rival Queens	- -	Colley Cibber
Rival Priests	- }	Messrs. Daniel Bellamy sen. and jun.
Rival Sisters	- -	Robert Gould
Rival Widows	- -	Mrs. — Cooper
Roaring Girl	- -	Thomas Middleton
Robert, Earl of Hunting-	- }	Thomas Heywood
don's Downfall	- }	
Roman Actor	- -	Philip Massenger
Roman Bride's Revenge	- -	Charles Gildon
Roman Empress	- -	William Joyner
Roman Father	- -	William Whitehead
Roman Generals	- -	John Dover
Roman Maid	- -	Captain Hurst
Roman Revenge	- -	Aaron Hill
Roman Sacrifice	- -	William Shirley
Romance of an Hour	- -	Hugh Kelly
Romeo, and Juliet	- -	William Shakespeare
Romeo, and Juliet	- -	Theophilus Cibber
Rosalinda	- -	John Lockman
Rosamond, an Opera	- -	Joseph Addison
Rose	- -	Dr. Arne
Rotheric O'Connor	- -	Charles Shadwell
Rover, or Banished Ca-	- }	Mrs. Aphra Behn
valier	- }	

Round

Index of Plays, with the Authors Names. 169

Round Heads, or the	Mrs. Aphra Behn
Good old Cause	
Rout	Dr. John Hill
Royal Convert	Nicholas Rowe
Royal Cuckold	Paul Vegerius
Royalist	Thomas Durfey
Royal King, and Loyal	
Subject	Thomas Heywood
Royal Martyr	Alexander Fyfe
Royal Master	James Shirley
Royal Mischief	Mrs. De la Riviere Manly
Royal Shepherds	Thomas Shadwell
Royal Slave	William Cartwright
Rudens, from Plautus	Lawrence Echard
Rule a Wife and have a Wife	Beaumont and Fletcher
Runaway	Mrs. Cowley
Rump, or the Mirror of	
the late Times	John Tatcham

S

Sacrifice	Sir Francis Fane
Sad One	Sir John Suckling
Sad Shepherd	Ben Johnson
Saint Patrick's Day	R. B. Sheridan
Saint Patrick for Ireland	James Shirley
Salopian Squire	E. Dower
Sampson Agonistes	John Milton
Sancho at Court	James Ayres
Sappho and Phaon	John Lilly
Satyromastix	Thomas Decker
Sawney the Scot	John Lacy
Savage, or the Force of	
Nature	Rev. Mr. James Miller
Scanderbeg	William Havard
Scanderbeg	Thomas Whincop
Scaramouch	Edward Ravenscroft
School Boy	Colley Cibber
School for Guardians	William Whitehead
School for Husbands	John Ozell
School for Rakes	Mrs. E. Griffith
School for Scandal	Richard Brinsley Sheridan
School for Wives	Hugh Kelly
School for Women	John Ozell
School for Women criticized	John Ozell
Scipio Africanus	Charles Beckingham
Scornful Lady	Beaumont and Fletcher

170 *Index of Plays, with the Authors Names.*

Scots Figarics	John Patcham
Scowlers	Thomas Shadwell
Sea Voyage	Beaumont and Fletcher
Secret Love, or the Maid den Queen	John Dryden
Sejanus	Francis Gentleman
Sejanus' Fall	Ben Johnson
Self Rival	Mary Davis
Selima, and Azor	Sir George Collier
Selimus, Emperor of the Turks	Thomas Goffe
Selindra	Sir William Killigrew
Semele	William Congreve
Semiramis	Captain Ayseough
Sepulture and Resurrection	Bale, Bishop of Offory
Seraglio	Charles Dibdin
Sertorius	John Bancroft
Bethona	Alexander Dow
Seven Champions	John Kirke
Several Wits	Dutchess of Newcastle
Sforza (Lodowick) Duke of Milan	Robert Gomersal
Shakespeare's Jubilee	George Saville Carey
Sham Lawyer	Dr. James Drake
Sham Prince	Charles Shadwell
Sharper	Michael Clancy
Sharpers	Matthew Gardiner
The Gallants	Lord Lansdowne
Shepherd's Artifice	Charles Dibdin
Shepherd's Holiday	Joseph Rutter
Shepherd's Lottery	Moses Mendez
Shepherd's Paradise	Walter Montague
The Stoops to Conquer	Dr. Oliver Goldsmith
She would if she could	Sir George Etheridge
She would and she would not	Colley Cibber
Shoemaker's a Gentleman	William Rowley
Sicilian, or Love makes a Painter	John Ozell
Sicilian Usurper	Nahum Tate
Siege, or Love's Convert	William Cartwright
Siege	Sir William Davenant
Siege of Aquileia	John Home
Siege of Babylon	Samuel Pordage
Siege of Damascus	John Hughes
Siege of Memphis	Thomas Duffey

Siege

Index of Plays, with the Authors Names. 173

Siege of Rhodes	Sir William Davenant
Siege of Urbino	Sir William Killigrew
Silent Woman	Ben Jonson
Silver Age	Thomas Heywood
Simon the Lepar	Bale, Bishop of Ossory
Sir Anthony Love	Thomas Southern
Sir Barnaby Rudge	Thomas Durfey
Sir Courtly Nice	John Crowne
Sir Harry Wildair	George Farquhar
Sir Hercules Buffoon	John Lacy
Sir John Cockle at Court	Robert Dodsley
Sir John Oldcastle, or Love and Zeal	Thomas Brereton
Sir John Oldcastle, the good Lord Cobham	William Shakespeare
Sir Martin Mar-all	John Dryden
Sir Martin Mar-all	John Ozell
Sir Patient Fancy	Mrs. Aphra Behn
Sir Roger de Coverley	Mr. Dorman
Sir Solomon	John Carell
Sir Thomas Overbury	Richard Savage
Sir Thomas Overbury	William Woodfall
Sir Walter Ralagh	George Sewell
Sister	Mrs. Charlotte Denon
Sisters	James Shirley
Six Days Adventure, or New Utopia	Edward Howard
Slighted Maid	Sir Robert Stapleton
Slip	Christopher Bullock
Smugglers	Thomas Odell
Snake in the Grass	Aaron Hill
Sociable Companions	Dutchess of Newcastle
Socrates	Amyas Bush
Sodom	— Fishborne
Soldier's Fortune	Thomas Otway
Solon, or Philosophy no Defence against Love	Martin Bladen
Sophomaneas	Francis Goldsmith
Sophonisba	Nathaniel Lee
Sophonisba	James Thompson
Sophonisba	John Marston
Sophy	John Denham
South Sea, or the Bitters Bit	William Rufus Chatwood
Southwark Fair	Charles Coffey
Spanish Barber	George Colman
Spanish Curate	Beaumont and Fletcher

172 *Index of Plays, with the Authors Names.*

Spanish Fryar	-	-	John Dryden
Spanish Gypsies	-	-	Thomas Middleton
Spanish Rogue	-	-	Thomas Duffet
Spanish Wives	-	-	Mary Pix
'Sparagus Garden	-	-	Richard Brome
Spartan Dame	-	-	Thomas Southern
Spartan Ladies	-	-	Lodowick Carlell
Speeches at Prince Henry	}		
Barriers	-	-	Ben Johnson
Spendthrift	-	-	Dr. William Kenrick
Spightful Sister	-	-	Abraham Bailey
Spleen, or Islington Spa	-	-	George Colman
Spouter, or the Triple	}		
Revenge	-	-	Arthur Murphy
Spring's Glory	-	-	Thomas Nabbes
Squire of Alsatia	-	-	Thomas Shadwell
Squire Old Sap	-	-	Thomas Durfey
Squire Treelooby	-	-	Sir John Vanbrugh
St. Helena, or the Island	}		
of Love	-	-	Captain Edward Thompson
Stage Coach	-	-	George Farquhar
Staple of News	-	-	Ben Johnson
State of Innocence	-	-	John Dryden
Stephen's Green	-	-	William Phillips
Step Mother	-	-	Sir Robert Stapleton
Stolen Heiress	-	-	Sufanna Centlivre
Strollers	-	-	John Durant Breval
Successful Pirate	-	-	Charles Johnson
Successful Strangers	-	-	William Mountfort
Suicide	-	-	George Colman
Sullen Lovers	-	-	Thomas Shadwell
Sultan, or Love and Fame	-	-	Francis Gentleman
Sultaneſs	-	-	Charles Johnson
Summer's laſt Will and	}		
Testament	-	-	Thomas Naſh
Summer's Tale	-	-	Richard Cumberland
Sun's Darling	-	-	John Ford
Superannuated Gallant	-	-	Joſeph Read
Suppoſes	-	-	George Gaſcoigne
Surpriſal	-	-	Sir Robert Howard
Sufanna	-	-	Thomas Garter
Suſpicious Huſband	-	-	Dr. Benjamin Hoadley
Suſpicious Huſband cri-	}		
ticized	-	-	Charles Macklin
Swaggering Damiſel	-	-	Robert Chamberlain

Swords

Index of Plays, with the Authors Names. 173

Swords into Anchors - -	The Rev. Mr. Blanch
Sylvia, or the Country } Burial - - - - - }	George Lillo
Syrens - - - - -	Captain Edward Thompson

T

Tale of a Tub - -	Ben Johnson
Tamerlane, the Great -	Christopher Marlow
Tamerlane, the Great -	Charles Saunders
Tamerlane - - - -	Nicholas Howe
Taming of the Shrew -	William Shakespeare
Tancred and Gismund -	Robert Wilmot
Tancred and Sigismunda -	James Thompson
Tartuffe - - - -	Matthew Medbourn
Tartuffe - - - -	John Ozell
Tarugo's Wiles - -	Sir Thomas St. Serfe
Taste - - - -	Samuel Foote
Taylor's - - - -	Samuel Foote
TEXNOTAMPA - - -	Barton Holiday
Tempest - - - -	William Shakespeare
Tempest - - - -	John Dryden
Temple, a Masque - -	George Chapman
Temple Beau - - -	Henry Fielding
Temple of Love, a Masque	Sir William Davenant
Temple of Love, a Pas- } toral Opera - - - }	Peter Mottaux
Temptation of Christ -	Bale, Bishop of Ossory
Tender Husband - -	Sir Richard Steel
Teraminta - - - -	Henry Carey
Theatrical Candidates -	David Garrick
Thebais - - - -	Thomas Newton
Thebais - - - -	Sir Edward Shesburne
Theodosius, or the Force } of Love - - - - }	Nathaniel Lee
Thomas and Sally - -	Isaac Bickerstaff
Thomaso - - - -	Thomas Killegrew
Thomyris, Queen of Scy- } thia - - - - }	Peter Mottaux
Thracian Wonder - -	John Webster
Three Hours after Marriage	John Gay
Three Weeks after Mar- } riage - - - - }	Arthur Murphy
Thiery and Theodoret -	Baumont and Fletcher
Thyestes - - - -	Jasper Heywood
Thyestes - - - -	John Wright

174 *Index of Plays, with the Authors Names.*

Thyestes	- - -	John Crowne
Time tarrieth for no Man	- - -	George Wapal
Time vindicated to him- self	- - - } Ben Johnson	
Timoleon	- - -	Benjamin Martin
Timon in Love	- - -	John Kelly
Timon of Athens	- - -	William Shakespeare
Timon of Athens	- - -	Thomas Shadwell
'Tis Pity she's a Whore	- - -	John Ford
'Tis well if it takes	- - -	William Taverner
Titus Andronicus	- - -	William Shakespeare
Titus Andronicus	- - -	John Crown
Titus and Berenice	- - -	Thomas Otway
Titus Vespasianus	- - -	John Cleland
Tobaccoist	- - -	Francis Gentleman
Tombo Chiqui	- - -	John Cleland
Tom Essence	- - -	Thomas Rawlins
Tom Jones	- - -	Joseph Reed
Tom Thumb the Great	- - -	Henry Fielding
Tottenham Court	- - -	Thomas Nabbes
Town Fop	- - -	Mrs. Aphra Behn
Town Shifts	- - -	Edward Revet
Toy Shop	- - -	Robert Dodsley
Tragedy of Tragedies	- - -	Henry Fielding
Trappolin supposed a Prince	- - - } Sir Aston Cockain	
Travels of the three Bro- thers	- - - } John Day	
Traytor	- - -	James Shirley
Treacheries of the Papists	- - -	Bale, Bishop of Ossory
Treacherous Brother	- - -	George Powell
Treacherous Husband	- - -	Samuel Davey
Trick for Trick	- - -	Thomas Durfey
Trick to catch the Old One	- - -	Thomas Middleton.
Trick upon Trick, a Farce	- - -	Thomas Fabian
Trick upon Trick, a Co- medy	- - - } Aaron Hill	
Trip to Calais	- - -	Samuel Foote
Trip to Portsmouth	- - -	George Alexander Stevens
Trip to Scarborough	- - -	R. B. Sheridan
Trip to Scotland	- - -	David Garrick
Triumph of Beauty	- - -	James Shirley
Triumph of Peace	- - -	Robert Dodsley
Triumph of Peace	- - -	James Shirley
Triumphant Widow	- - -	Duke of Newcastle

Triumpha

Index of Plays, with the Authors Names. 175

Triumphs of Love and Antiquity	Thomas Middleton
Triumphs of Love and Honour	Thomas Cooke
Triumphs of the Prince D'Amour	Sir William Davenant
Troades	Sir Edward Sherburne
Troas	Jasper Heywood
Troilus and Cressida	John Dryden
Troilus and Cressida	William Shakespeare
True Widow	Thomas Shadwell
Trial of Conjugal Love	Hildebrand Jacob
Tryphon	Earl of Orrery
Tumble down Dick, or Phaeton in the Suds	Henry Fielding
Tunbridge Walks	Thomas Baker
Turkish Court	Letitia Pilkington
Tutor for the Beaus	John Hewit
Twelfth Night, or what you will	William Shakespeare
Twin Rival	George Farquhar
Twins	William Rider
Two Angry Women of Abingdon	Henry Porter
Two Gentlemen of Verona	William Shakespeare
Two Maids of Moorclack	Robert Armin
Two Misers	— O'Hara
Two Noble Kinsmen	Beaumont and Fletcher
Two Tragedies in one	Robert Yarrington
Two Wife Men, and all the rest Fools	George Chapman
Tyrannic Love	John Dryden
Tyrant King of Crete	Sir Charles Sedley
V	
Valentine's Day	— Heard
Valentinian	Beaumont and Fletcher
Vanquished Love	Messrs. Daniel Bellamy sen. and jun.
Variety	Duke of Newcastle
Venice Preserv'd, or a Plot discovered	Thomas Otway
Venus and Adonis	Colley Cibber

176 *Index of Plays, with the Authors Names.*

Very good Wife	-	George Powell
Very Woman, or the	?	Philip Massenger
Prince of Tarent	-	
Vestal Virgin	-	Sir Robert Howard
Vice reclaimed	-	Richard Wilkinson
Victim	-	Charles Johnson
Victim, or Achilles and	?	Abel Boyer
Iphigenia	-	
Victorious Love	-	William Walker
Village Opera	-	Charles Johnson
Villain	-	Thomas Porter
Virginia	-	— Crisp
Virginia	-	Mrs. Brooke
Virgin Martyr	-	Philip Massenger
Virgin Prophetess	-	Elkanah Settle
Virgin Queen	-	Richard Barford
Virgin Widow	-	Francis Quarles
Virtue betrayed, or Anna	?	John Banks
Bullen	-	
Virtue and good Order	-	Thomas Skelton
Virtuoso	-	Thomas Shadwell
Virtuous Octavia	-	Samuel Brandon
Virtuous Wife	-	Thomas Dorsey
Vision of Delight	-	Ben Johnson
Vision of the twelve God-	?	Samuel Daniel
desses	-	
Ulysses	-	Nicholas Rowe
Unfortunate Lovers	-	Sir William Davenant
Unfortunate Mother	-	Thomas Nabbes
Unfortunate Shepherd	-	John Tutchin
Unhappy Fair Irene	-	Gilbert Swinhoe
Unhappy Favourite	-	John Banks
Unhappy Marriage	-	Thomas Scott
Unhappy Penitent	-	Catherine Trother
Universal Gallant	-	Henry Fielding
Universal Passion	-	James Miller
Unjust Judge	-	Thomas Betterton
Unnatural Brother	-	Dr. Edward Filmer
Unnatural Combat	-	Philip Massenger
Unnatural Tragedy	-	Dutchess of Newcastle
Volpone, or the Fox	-	Ben Johnson
Volunteers, or the Stock	?	Thomas Shadwell
Jobbers	-	
Vow Breaker	-	William Sampson

Upholsterer,

Index of Plays, with the Authors Names. 177

Upholsterer, or what News Arthur Murphy
 Ulurper Edward Howard

W

Walking Statue, or the }
 Devil in the Wine } Aaron Hill
 Cellar }
 Walks of Islington and }
 Hogston } Thomas Jordan
 Wandering Lover Thomas Meriton
 Wary Widow, or Sir }
 Noisy Parrot } Henry Higden
 Waterman, or First of }
 August } Charles Dibdin
 Way of the World William Congreve
 Way to keep him Arthur Murphy
 Weathercock ——— Forrest
 Wedding James Shirley
 Wedding Day Henry Fielding
 Wedding Ring Charles Dibdin
 West Indian Richard Cumberland
 Westward Hoe Thomas Decker
 Wexford Wells Matthew Concannon
 What d'ye call it John Gay
 What we must all come to Arthur Murphy
 What you will John Marston
 When you see me you }
 know me } Samuel Rowley
 Whig and Tory Benjamin Griffin
 White Devil John Webster
 Whore of Babylon Thomas Decker
 Widow Ben Johnson
 Widow bewitch'd John Mottley
 Widow Ranter Mrs. Aphra Behn
 Widowed Wife Dr. Kenrick
 Widow's Tears George Chapman
 Widow's Wish Henry Ward
 Wife and no Wife Charles Coffey
 Wife for a Month Beaumont and Fletcher
 Wife in the right Mrs. E. Griffith
 Wife of Bath John Gay
 Wife's Relief Charles Johnson
 Wife to Let Mrs. Eliza Heywood
 Wife well managed Henry Carey
 Wife well managed, a Farce Susanna Centlivre
 Wild Gallant John Dryden

Wild

178 *Index of Plays, with the Authors Names.*

Wild Goose Chase	- -	Beaumont and Fletcher
Will and no Will	- -	Charles Macklin
Winter's Tale	- -	William Shakespeare
Wife Woman of Hogsdon	- -	Thomas Haywood
Wishes, or Harlequin's	- -	— Bentley
Mouth opened	- -	
Witch of Edmonton	- -	William Rowley
Witch of Edmonton	- -	Thomas Decker
Wit at several Weapons	- -	Beaumont and Fletcher
Wit in a Constable	- -	Henry Glapthorne
Wit without Money	- -	Beaumont and Fletcher
Wits	- -	Sir William Davenant
Wits Cabal, in two Parts	- -	Dutchess of Newcastle
Wits last Stake	- -	Thomas King
Wits led by the Nose	- -	William Chamberlain
Wives revenged	- -	Charles Diddin
Witty Fair one	- -	James Shirley
Wives Excuse	- -	Thomas Southern
Woman Captain	- -	Thomas Shadwell
Woman Hater	- -	Beaumont and Fletcher
Woman in the Moon	- -	John Lilly
Woman killed with Kind-	- -	Thomas Heywood
ness	- -	
Woman made a Justice	- -	Thomas Betterton
Woman's a Riddle	- -	Christopher Bullock
Woman's a Weathercock	- -	Nathaniel Field
Woman's Conquest	- -	Edward Howard
Woman's Prize	- -	Beaumont and Fletcher
Woman's Revenge	- -	Christopher Bullock
Woman's Wit	- -	Colley Cibber
Women beware Women	- -	Thomas Middleton
Women pleased	- -	Beaumont and Fletcher
Wonder! a Woman keeps	- -	Susanna Centlivre
a Secret	- -	
Wonder of a Kingdom	- -	Thomas Decker
Wonder of Women	- -	John Marston
Wonders in the Sun	- -	Thomas Durfey
Word to the Wife	- -	Hugh Kelly
World in the Moon	- -	Elkanah Settle
World to's'd at Tennis	- -	Thomas Middleton
World's Idol	- -	Lewis Theobald
Wounds of Civil War	- -	Thomas Lodge
Wrangling Lovers	- -	Edward Ravenscroft
Wyat's History	- -	Thomas Decker

Index of Plays, with the Authors Names. 179

X

Xerxes	Colley Cibber
Ximena, or the Heroic Daughter	Colley Cibber

Y

Yorkshire Tragedy	William Shakespeare
Young Admiral	James Shirley
Young King	A. Aphra Behn
Younger Brother	Mrs. Aphra Behn
Youth's Glory	Dutchess of Newcastle

Z

Zara	Aaron Hill
Zenobia	Arthur Murphy
Zingis	Alexander Dow
Zobeide	Joseph Craddock.

F I N I S.

[illegible][illegible]

1. The first of these is the fact that the
 2. second of these is the fact that the
 3. third of these is the fact that the
 4. fourth of these is the fact that the
 5. fifth of these is the fact that the

Aaron Hill	-
Andrew Murphy	-
Alfred Brown	-
Jacob C. Smith	-

